

# AMATEUR CINE WORLD

NOVEMBER 1956 • 1s. 6d.

*In This Issue*

**CURTAIN COUNTRIES REJOIN  
THE WEST**

**WHICH GAUGE?**

**THREE HAPPY ENDINGS**

**PROJECTOR, TAPE AND  
CAMERA SYNC.**



WINTER SUNSET



BY APPOINTMENT TO  
— HER MAJESTY THE QUEEN — H.M. QUEEN ELIZABETH THE QUEEN MOTHER  
SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT



**WALLACE HEATON Ltd.**  
**127, NEW BOND ST. LONDON W.1. and BRANCHES**  
**THE LEADING CINE SPECIALISTS**



**BIGGEST NEWS IN PROJECTOR HISTORY**

## **"NEW EDUCATIONAL" PROJECTOR...**

THE FINEST PROJECTOR OF ITS RANGE IN  
THE WORLD — AT THE LOWEST PRICE . . .

ONLY **£166.10.0**



There's everything you could possibly want in this magnificent new Ampro 16mm. Sound Projector. Brilliant illumination, quiet running, rock-steady projection; superb sound reproduction; easy access for cleaning and trouble-free maintenance; complete, compact portability in one robust, good-looking carrying case. Constructed throughout of the finest materials and precision built for a lifetime of professional performances, the Ampro "New Educational" Sound Projector is a delight to handle and simplicity itself to operate.

### **DOES IT AGAIN**

**Portable.**

Only 33 lbs. complete with speaker and case.

**Triple Claw Shuttle.**

Feeds even damaged film perfectly.

**Slide out Film Gate.**

For easy inspection and cleaning.

**Easy Film Lacing.**

Simple, straightforward line of film path.

**Variable Film Speeds.**

14 to 23 variable. Controlled at 24 F.P.S.

**Fast Automatic re-wind.**

No transfer of reels or belts.

**Tilt control.**

For quick centring of picture on screen.

**Automatic Film Loop Synchroniser.**

Loss of film loop corrected while screening.

**Class 'A' Amplifier.**

Up to six/eight watts output—wide acoustical control.

**Interchangeable lenses.**

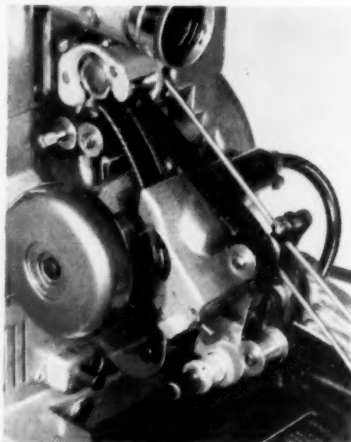
According to requirements.

**Sound Drum.**

Ball bearing rotating type — no sliding action

**Alternative Power Supply.**

AC or DC 200/250 volts or 110/115 volt lamp through a resistance unit.



**What is more . . . MAGNETIC SOUND PLAYBACK EQUIPMENT**  
**is now available £53.10.0 (Including fitting)**

SIMPLEX AMPRO LIMITED · 167-169 WARDOUR STREET · LONDON · W1

# Wallace Heaton's Notebook

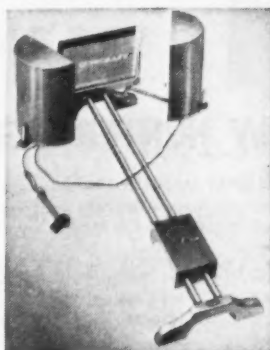
**THE CIFO 8mm. INSPECTION VIEWER** whilst simple in design enables the 8mm. user to examine his films with a minimum of fuss and with no risk of damage since no part of the film surface is in contact with the viewer. A bright lamp in the base illuminates the film which is inspected through a magnifying lens. Illumination is also provided for lighting up the splicer which is usually placed in front of the viewer. The price of £3 15 0 includes the lamp. Post and packing 1/6 extra.

**THE K.L.B. LIGHTWEIGHT PROJECTOR STAND** is suitable for most sound and silent projectors. Adjustable in height it will extend to a maximum of 44in. and close to a minimum of 25in. The table top size is 14 x 10in. whilst closed it measures only 24 x 15 x 2½in. and weighs only 10 lb. The K.L.B. Stand is smartly finished in grey hammered stove enamel and nickel plate, with non-slip rubber covered table. Price £6 19 6.

**WE CAN SUPPLY  
← THE GOODS  
ADVERTISED OPPOSITE**

## PHOTOGRAPHIC BLUE BOOK 1956/7

The Wallace Heaton 160 page super catalogue, eagerly awaited by thousands of photographers every year, contains some 2,000 items, with about 500 illustrations of everything photographic. It covers—cameras, accessories, cine, projectors, binoculars, enlargers, microscopes, darkroom, flash light equipment, etc.—all up to date, all priced, and all clearly described. It also contains full descriptions of the famous Wallace Heaton Services—their variety and completeness will surprise you. Helpful articles on photographic subjects, with current information, enhance the value of this publication. You will be delighted to browse through its one hundred and sixty pages. In spite of greatly increased production costs, we are pleased to be able to offer the Blue Book, post free at 1/- (less than half the actual cost).



**HERE'S THE NEW CINECRAFT** De Luxe all metal titler with improved lighting system. The new model is suitable for use with all makes of cine camera and is simple to use. Price complete with a set of felt letters and instructions £9 18 6.

**WE RECOMMEND AND STOCK** the full range of Presgrip title letter sets. These offer to the amateur a simple and inexpensive solution to the problem of how to produce really effective professional-like titles. Presgrip letters are made of hard white plastic which adhere firmly to the special transparent background provided. Four coloured plastic sheets are supplied with each set to be placed behind the background as well as a centering rule and layout card. The following sets are available:

**Set A.** A super outfit with over 800 parts in three sizes with numbers and lower case letters. In cardboard box £7 17 6 post free. In de luxe wood case £9 0 0 post free.

**Set B.** With about 350 pieces supplied upper and lower case ½in. and numerals. In cardboard box £3 13 6, post and packing 2/-. In de luxe wood case £5 3 6 post free.

**Set C.** Over 250 ½in. capital letters and numerals with stops, commas, etc. £2 18 6, post and packing 2/-.

**Set D.** similar to set C but without numerals £2 8 6, post and packing 2/-.

**Set E.** ½in. capital letters and numerals with stops, commas etc., £1 15 0, post and packing 2/-.

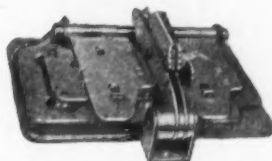
**Set F.** Consisting of ½in. letters without numerals £1 10 0, post and packing 2/-.

**RECENTLY ADDED TO OUR 8mm. FILM LIBRARY** Colourful travelogues of the famous Cathedral Cities of Salisbury, Winchester, Canterbury and Chichester and in addition a trip to the ever charming Thames-side towns of Maidenhead and Marlow, Windsor and Wallingford. Also available in colour, visits to the world renowned University towns of Oxford and Cambridge and to Shakespeare's Stratford. Short subjects that are bound to please any audience.

**THE PAILLARD BOLEX H16 CAMERA BASE** fitted in a few seconds, enables the camera to stand upright on a level surface with perfect safety. It is not necessary to remove the base when placing the camera on a tripod as it is provided with both English and Continental tripod threads. Made in strong lightweight aluminium alloy the Paillard H16 base costs £2 12 0, post 9d.

**YOU CAN ENSURE** that your Paillard Bolex projector is running at the correct speed by fitting a stroboscopic speed indicator. Easily fitted in a few moments, the stroboscope provides an accurate check of projection speeds of 16 and 24 f.p.s. Prices: for type G projectors 19/6; for 8mm. MBR model 18/6, packing and postage 6d. extra.

**THE G.B.-BELL & HOWELL AUTOMATIC LOOP FORMER ATTACHMENT** has been designed to prevent film damage by the loss of lower loop during projection. Easily fitted to any G.B.-Bell & Howell 16mm. projector in a few moments. It is invaluable when projecting films with damaged perforations or poor splices. Price 25/-, post 6d.



**THE MARGUET TRI-FILM** splicer enables anyone to make strong and accurate joins in 8mm., 9.5mm. and 16mm. films, silent and sound. A built-in dry scraper is provided to remove the emulsion whilst the joining and trimming of the two pieces of film are carried out in a single operation. The Marguet splicer is priced at £4 0 0. Post and packing 1/-.

**WALLACE HEATON LTD., LONDON, The Leading Cine Specialists**  
127 New Bond Street, W.1 · 47 Berkeley Street, W.1 · 166 Victoria Street, S.W.1



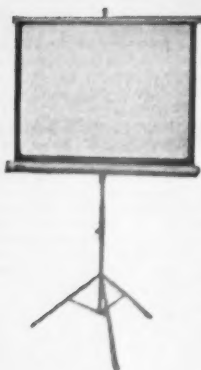
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# WALLACE

## 127 NEW BOND

MAYFAIR

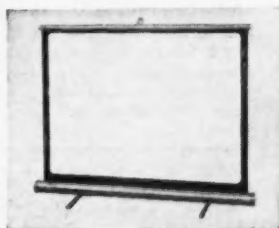
### NEW HUNTER LIGHTWEIGHT SCREENS



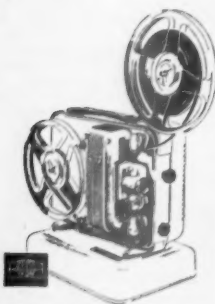
**STARLIGHT JUNIOR TRIPOD.** Extremely compact when folded and provided with a carrying handle, the Starlight is simple and quick to erect. The screen can be raised and lowered on the tripod and the legs are provided with plastic end caps to avoid scratching the floor.

No.	Size Overall.	Glass Beaded Surface.	Blankana White Surface.
K8	31½ x 23½ in.	£8 2 6	£7 0 0
1	40 x 30 in.	£9 7 0	£8 5 0
2	50 x 40 in.	£12 2 0	£10 3 6

**HUNTSMAN TABLE MODEL.** This is similar to the Starlight model but instead of a tripod it is provided with two folding feet to enable it to stand on a table. The screen automatically rolls away into a metal tube when not in use. The Huntsman screen is smartly finished in silver-grey hammer enamel.

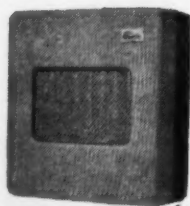


No.	Size Overall.	Glass Beaded Surface.	Blankana White Surface.
K8	31½ x 23½ in.	£6 17 6	£5 15 6
1	40 x 30 in.	£8 2 6	£7 0 0
2	50 x 40 in.	£10 14 6	£8 16 0
3	63 x 47 in.	£16 10 0	£14 0 0



**ZEISS MOVILUX 8.** This new Zeiss projector is very quiet in operation, compact and portable, weighing only 11 lb. complete. The 300 watt lamp operating in conjunction with a coated f/1.5 22mm. lens projects a picture that is equal in brightness to most projectors fitted with a 500w. lamp. Three projection speeds of 16, 18 and 24 f.p.s. are provided. Other features include 400ft. capacity spool arms, a geared rewinder and optical framing.

Price £61 4 0  
Spare 300w. lamp £1 7 6



**THE NEW WYNDSOR REGENT.** Portable two speed tape recorder is excellent for use in conjunction with your projector to add a commentary and music to your personal films. The Regent is contained in a compact portable case the lid containing a good quality 10in. elliptical speaker. This can be detached and placed by the side of the screen. Mixer controls enable speech and music to be blended on one recording. Further features include up to two hours recording on one tape, 3½ watts output, speeds 7½ in. and 3½ in. per sec., two mixer controls, monitor socket for phones, weight 35 lb. Price complete with microphone and tape 54 gns.



## EASY PAYMENTS



# HEATON LTD

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7511 (13 Lines)



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THE QUEEN MOTHER  
SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT

## WHY TAKE UNNECESSARY RISKS

*When you can buy a guaranteed  
second-hand cine outfit from us?*

The following equipment has all been carefully serviced and tested and is guaranteed for 12 months. All cine cameras are tested with film. Second-hand apparatus can be exchanged within one month of purchase for any other goods available, new or second-hand, provided that they are in the same condition as supplied. To Mail Order customers who cannot call at our showrooms we offer one week's approval against deposit of full cash price.

### CAMERAS

#### 8mm. CAMERAS

Kodak 8-20, f/3.5 lens, case	£17 10 0
Kodak 8-20, focusing f/1.9 lens	£26 10 0
G.B.-Bell & Howell Sportster, f/2.5 lens, 4 speeds, single shots	£38 0 0
Kodak Magazine 8, takes standard Kodak Magazine load films with f/1.9 focusing lens, 4 spds.	£57 10 0
Paillard Bolex H8, Yvar f/1.9 focusing lens, 100ft. spool loading, turret head, reflex focusing, hand crank, single shot release, case	£120 0 0
Paillard Bolex H8, similar to model described above but fitted with Pan Cinor Zoom lens 12.5mm.-36mm. and case	£195 0 0
Kodak model 60 de luxe model with interchangeable f/1.9 lens, and case	£32 10 0
Paillard Bolex B8, with Yvar 13mm. f/1.9 and 36mm. f/2.8 lenses, 7 filming speeds, turret head, case	£105 0 0

#### 9.5mm. CAMERAS

Pathscope H, f/2.5 lens, recent grey model, almost new	£22 10 0
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Pathscope de luxe, fixed focus f/1.9 lens, case	£15 10 0
Pathscope H, with Berthiot f/1.9 focusing lens	£32 10 0

#### 16mm. CAMERAS

Kodak B, f/1.9 focusing lens, 100ft. spool load, case	£30 0 0
Keystone Criterion A9, f/2.5 lens, filming speeds 10-64 f.p.s., single shots, 100ft. loading, slightly soiled only	£56 10 0
Kodak K100, latest spool loading model, with f/1.9 Ektar lens, 5 filming speeds, single shots and spring wind dial, Ever Ready case	£165 0 0
Bell & Howell 141A, f/1.5 Cooke lens, 4 filming speeds, takes standard Kodak magazine load films	£47 10 0
Magazine Kodak, post-war model, with coated f/1.9 lens, 3 speeds, case	£65 10 0
Paillard Bolex H16 model 2, with 1in. f/1.5, 15mm. f/1.5 and 4in. f/3.5 Dallmeyer lenses, case	£105 0 0
Magazine Kodak, pre-war model, with f/1.9 lens, 3 speeds, case	£51 10 0

### PROJECTORS

#### 16mm. SILENT PROJECTORS

Kodak model C, bronze finish, 100w. lamp, still pictures, case and resistance	£12 10 0
Siemens Superlux, 500w. lamp, patent Beta movement does not damage films, large aperture, f/1.4 lens, 800ft. spool arms, motor rewind	£19 17 6
Kodak EE, 300w. lamp, motor rewind, resistance and case	£15 0 0
Bell & Howell 57, 250w. lamp, reverse, still pictures, rewind, resistance and case	£14 17 6
Kodak K, 500w. lamp, reverse, still pictures, motor rewind, case	£29 17 6
Kodak L, 750w. lamp, still pictures, reverse projection, motor rewind, voltmeter, resistance, and case	£37 10 0
Keystone A81, post-war model, 750w. lamp, reverse switch, motor rewind, case	£27 10 0

Bell & Howell 130, 1,000w. lamp, f/1.6 lens, 1,600ft. spool arms, motor rewind, lamp brilliance control, voltmeter, transformer, and case	£55 0 0
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#### 16mm. SOUND PROJECTORS

G.B. Scope L516, 500w. lamp, 1,600ft. spool arms, sound and silent speeds, 12in. speaker, 8w. amplifier, A.C./D.C.	£82 10 0
Danson 540, 500w. lamp, 1,800ft. spool arms, 12w. amplifier, 12in. loudspeaker, for A.C. supplies	£85 0 0
Micron XXV, latest model, very portable, complete in one case, 750w. lamp, 10w. amplifier	£120 0 0
G.B.-Bell & Howell 621, 750/1,000w. lamp, 200ft. spool arms, 12w. amplifier, 12in. loudspeaker, reverse projection, still pictures, motor rewind, transformer	£165 0 0

FROM 1/3 TH DEPOSIT



## Projector Stand

- ★ Rigid and Portable
- ★ No loose parts



Only £6 6s. 0d.

**ROBERT RIGBY LTD.**

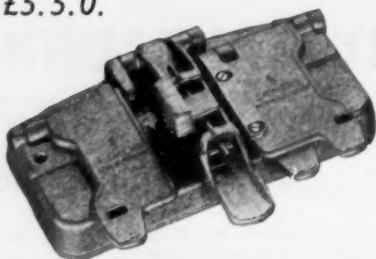
Premier Works, Northington St., London, W.C.1



## SIEMENS 8/16mm. Combination Splicer

Generally agreed to be the  
best of its type

£5.5.0.



Also REWIND BENCHES for 800 and 2,000ft. reels.  
16mm. Silent and Sound Projectors.

Send P.C. for list to the distributors :

**W. F. DORMER LIMITED**

PARSONS AND FLORENCE STREETS,  
HENDON, LONDON, N.W.4.

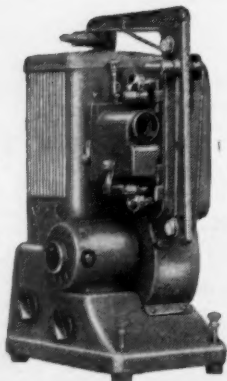


## MORE LIGHT ON THE SCREEN

500 watt Projection covering all silent  
cine requirements

8mm. £39 15 0	Dual Projection
9.5mm. £48 10 0	9.5/16mm. £56
16mm. £48 10 0	8/16mm. £60

and the new Popular 8mm. model with mains  
voltage lamp £33



WITH THE  
**SPECTO**

THE MOST  
POPULAR  
PROJECTORS  
IN THE WORLD

See them at  
your Dealers

**SPECTO LTD. Vale Rd Windsor**

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# WALLACE HEATON Ltd

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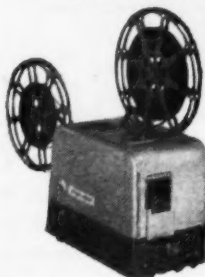
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### ★ ★ ★ SPECIALISTS in HOME MOVIES ★ ★ ★

#### A 'SOUND'

##### Investment



#### THE NEW G.B.-BELL & HOWELL 622 SAPPHIRE SOUND PROJECTOR

Sapphire inserts fitted to intermittent shuttle and gate side tension runners to prevent wear. Result of this is over 400% longer life.

New camshaft and counter gear combination ensures quieter running. 750/1,000 watt lighting, sound and silent speed. Stills and reverse projection. 12in. cabinet speaker and transformer ... £252

#### IMPORTANT NOTICE!

(Of special interest to Mail Order Customers)

In the limited space at our disposal it is impossible to list anything like all the items we stock—we can, however, supply most of the new apparatus advertised in this journal—please forward your inquiry to the address above.

#### CINE FILMS FOR SALE

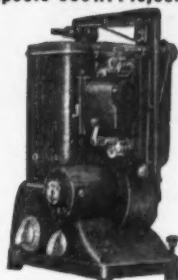
including WALTON and MOVIE-PAKS, 8, 9.5 and 16mm. SOUND or SILENT.

LISTS FREE — Please state gauge.

#### SOME USEFUL ACCESSORIES

Wondersign magnetic titling letters...	£8 10 0
Illuminated inspection viewer ...	£3 0 0
M.P.P. tripod, with P. and T. head ...	£14 0 0
8mm. Haynorette animated viewer ...	£12 17 6
16mm. Haynorette animated viewer...	£15 15 0
8/16mm. Ising splicer ...	£2 17 6
Marguet tri-film splicer ...	£4 0 0
16mm. Zeiss Moviscop Editor ...	£36 16 6
Weston Master II cine exposure meter	£10 18 3
Dekko rewind arms (geared) each ...	£1 7 6

#### Specto 500w. Projectors



With 500w. lamp, 800ft. spool arms, for 200/250v. A.C./D.C.

8mm. ...	£39 15 0
8mm. (mains voltage lamp)	£33 0 0
9.5mm. ...	£48 10 0
16mm. ...	£48 10 0
Dual 9/16mm. ...	£56 0 0
Dual 8/16mm. ...	£60 0 0

#### ★ S/H BARGAIN!

8mm. Paillard Bolex B8 (twin turret), f/2.5 lens, 7 speeds (List £72.5.7) Sale Price ... £64 0 0

#### EASY TERMS

arranged on all apparatus over £20—Hire Purchase or Credit Sale.

- HIGHEST QUALITY
- LOWEST PRICES
- FULL GUARANTEES
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#### Our new 1956-7

#### PHOTOGRAPHIC BLUE BOOK

The new edition of over 160 pages contains details of 2,000 photographic items and more than 500 illustrations. There is a large cine section, right up-to-date, where you will find descriptions of practically all types of cine cameras, projectors and accessories.

The Photographic Blue Book is priced at only 1/- post free (about half production cost).

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166 Victoria Street, London, S.W.1

Please send me your 1956-7 Photographic Blue Book, for which I enclose a 1/- Postal Order.

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Address .....

(Block letters)

# DOLLONDS

photographic service



## EALING

43 BOND STREET, EALING, LONDON, W.5

Telephone: EALing 4401

### The Paillard B8 Camera



This camera features seven speeds; the variable viewfinder makes use of the zoom principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and lock-run positions.

The B8 is complete with f/1.9 Yvar coated and in focusing mount with cable release

£90 7 0

### NEW 8mm. CINE CAMERAS

Cina, f/2.5 fixed focus inter. lens, single speed, single shot exposure setting ... £29 19 6  
Gevaert 8 Carena, f/1.9 Berthlot, variable speeds £49 10 0  
Paillard B8, twin lens turret, f/1.9 Yvar ... £90 7 0

### New 8mm. Cine Cameras (Continued)

Paillard C8, single lens model, 12.5 mm., f/2.5 fixed focus lens ... £54 11 1  
Eumig Electric, f/2.8 ctd. Eugon ... £33 7 2  
Eumig C3, built-in exposure meter, variable speeds, f/1.9 ctd. Eumigon £75 1 2  
G.B. 624, f/2.3 ctd. fixed focus lens ... £30 4 7  
G.B. Sportster, f/2.5 T.T.H. lens, variable speeds ... £45 17 5  
Kodak Brownie, f/2.7 ctd. fixed focus lens ... £23 12 7

### NEW 8mm. CINE PROJECTORS

Zeiss Movilux 8, 300 watt lamp, 22mm. f/1.5 Certar, 400ft. spool capacity, variable speeds ... £61 4 0  
Specto 500, 500 watt lamp, 400ft. spool capacity, 1in. lens ... £39 15 0  
Eumig P26, 500 watt lamp, 400ft. spool capacity, built-in resistance, coated lens ... £59 10 0  
Eumig P8, 100 watt lamp, built-in transformer, f/1.6 ctd. inter. lens ... £32 0 0  
G.B. 625, companion to 624, 500 watt lamp, f/1.6 ctd. lens ... £35 0 0  
Paillard M8R, 500 watt, 400ft. spool capacity, 20 or 25mm. lens ... £68 0 0

### G.B.-Bell & Howell Model 622



16mm. jewelled action sound projector with sapphire inserts on all working parts increasing life by over 400%, as now fitted to all standard G.B. 16mm. sound projectors. Helical gears obviating internal belts and chains. Electronic speed governor. 2in. f/1.65 coated T.T.H. SuperTal lens with Magnilite condenser. 750 or 1,000 watt lamp; optical parts removable for cleaning. Amplifier has full frequency range and non-microphonic valves; oscillatory stabiliser ensures unvarying film speed in sound scanning area. In two separate units, projector and case holding 12in. speaker and accessories. Complete with transformer for A.C. mains.  
£252 0 0

### NEW

### 8mm. CINE CAMERAS AND PROJECTORS

Kodak Brownie, f/2.7 coated Ektanor, case ... £26 4 9  
Paillard C8, f/2.5 coated Yvar in focusing mount ... £58 7 7  
Paillard B8, f/1.9 coated Yvar in focusing mount ... £90 7 0  
G.B. model 624, f/2.3 coated anastigmat lens ... £30 4 7  
G.B. Sportster, f/2.5 T.T. Hobson ... £45 17 5  
G.B. Viceroy, f/2.5 T.T. Hobson ... £62 0 7  
Zeiss Movikon 8, f/1.9 coated Movitar £59 6 0  
Eumig P8 projector, low voltage, 100 watt lamp, f/1.6 coated lens ... £32 0 0  
G.B. 625 projector, 500 watt lamp, f/1.6 coated lens ... £35 0 0  
Paillard M8R, 500 watt lamp, 400ft. spool capacity, 20mm. or 25mm. lens £68 0 0

## CROYDON

12 GEORGE ST., CROYDON, SURREY

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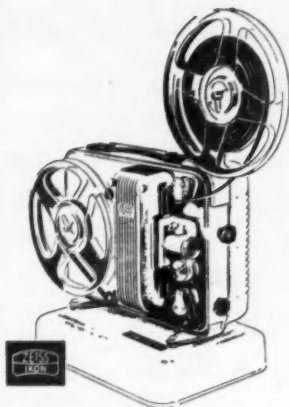
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# DOLLONDS



## photographic service



### Zeiss 8mm. Movilux 8

#### A LUXURY PRECISION PORTABLE PROJECTOR

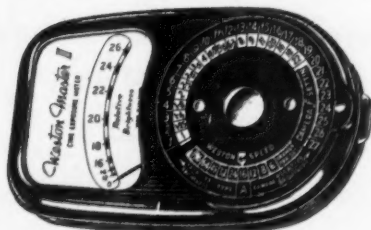
Introduced to this country less than three months ago, the value and appeal of this projector is already widely known and appreciated and has caused great interest among British 8mm. users. The illustration shows the projector in working position standing on part of its own case with the 400ft. reels in position. When closed this projector case measures only  $11\frac{1}{2} \times 8\frac{1}{2} \times 6\frac{1}{2}$  inches. It is entirely self-contained. It carries everything, the spools, lamp, flex, etc. The weight is only eleven pounds. For A.C. current only (200-240 volts); 22 mm. f/1.5 Certar projection lens. Special silent-running motor, power or hand rewinding; 300 watt lamp; film speeds 16, 18, and 24 frames per sec.

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Or 50% deposit of **£30 12 0** with 12 monthly payments of **£2 14 10** or 18 at **£1 17 5**

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### Cine Weston Master II



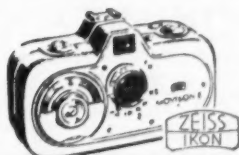
Usually spoken of quite simply as "The Meter Most Photographers Use". What higher praise could there be? This British-made meter has one of the most comprehensive calculator dials to be found on any cine exposure meter. Has high and low value scales. This meter is one of the soundest guides to cine exposure, and will therefore give you a constant result with greater success. Rated in Weston film speeds.

**£10 18 3**

(Also available is the Universal model, at the same price.)

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Uses 8mm. 25ft. double-run film. Has the f/1.9 Zeiss coated Movitar lens; Single speed (16 frames per sec.). Of unusual shape and design which make it very comfortable in use.

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The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen even with normal room lighting on. In stock with the new grey finish.

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8mm. Eumig Electric, f/2.8 coated, case ... £27 10 0

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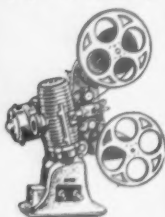
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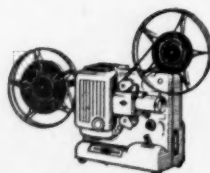
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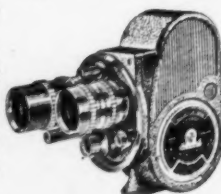
Deposit Secures Delivery	Cash Price	Deposit	8 Months	Deposit	15 M'ths
<b>8mm. CAMERAS &amp; LENSES</b>	£ s. d.	s. d.	s. d.	£ s. d.	s. d.
Kodak Brownie, f/2.7 ...	21 17 10	45 0	51 7	10 19 0	16 4
G.B.-Bell & Howell 624 ...	30 4 7	60 0	71 6	15 2 7	22 8
Telephoto attachment ...	10 15 2	20 0	25 7	—	—
G.B.-Bell & Howell 605 Sportster, f/1.7 ...	62 11 0	125 0	147 9	31 6 0	46 10
G.B.-Bell & Howell 605 Sportster, f/2.5 ...	45 17 5	90 0	108 7	22 19 5	34 4
1 1/4 in. f/1.9 Serital ...	26 8 2	55 0	62 1	13 4 2	19 10
6.5mm. f/1.75 Taytal, with view- finder ...	27 2 1	55 0	63 11	13 12 0	20 3
G.B.-Bell & Howell 605TA Vice- roy, f/2.5 ...	62 0 7	125 0	146 6	31 0 7	46 6
1 1/4 in. f/1.9 Serital, with viewfinder	28 9 10	55 0	67 7	14 4 10	21 5
6.5mm. f/1.75 Taytal, with view- finder ...	27 2 1	55 0	63 11	13 11 1	20 3
Paillard Bolex Model C8, f/2.5 Yvar ...	58 7 7	115 0	138 2	29 4 7	43 9
Paillard Bolex Model B8, f/2.5 Yvar ...	72 5 7	145 0	170 9	36 3 7	54 2
Paillard Bolex Model B8, f/1.9 Yvar ...	90 7 0	180 0	213 7	45 4 0	67 8
36mm. f/2.8 Yvar ...	34 15 0	70 0	82 0	17 8 0	26 1
Eumig Electric, f/2.8 ...	33 7 2	65 0	79 0	16 14 2	25 0
Eumig Model C3, f/1.9, coupled exposure meter ...	75 1 2	150 0	177 4	37 11 2	55 0
Zeiss Movikon, f/1.9 ...	56 16 4	115 0	134 0	28 8 4	42 7



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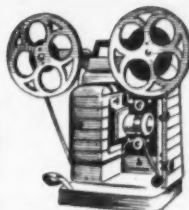
CHOOSE your own terms from the tables—a tiny deposit and the rest over 8 months, or a larger deposit and 15 smaller payments. On the 8 monthly terms a service charge of 5 per cent only is added after payment of deposit.

Deposit Secures Delivery	Cash Price	Deposit	8 Months	Deposit	15 M'ths
<b>16mm. CAMERAS</b>	£ s. d.	s. d.	s. d.	£ s. d.	s. d.
G.B.-Bell & Howell Autoload Standard 603, f/1.9 ...	93 16 6	190 0	216 0	46 18 6	70 4
G.B.-Bell & Howell Autoload Turret 603T, f/1.9 ...	111 17 11	220 0	265 0	55 19 11	83 10
<b>8mm. PROJECTORS</b>					
G.B.-Bell & Howell 625 ...	35 0 0	70 0	82 8	17 10 0	26 3
G.B.-Bell & Howell 606 ...	57 0 0	115 0	134 6	28 10 0	42 9
Paillard Bolex M8R ...	68 0 0	135 0	160 9	34 0 0	51 0
Kodascope Eight-500 ...	45 0 0	90 0	106 4	22 10 0	33 9
Eumig Model P8 ...	32 0 0	65 0	75 6	16 0 0	24 0
Eumig Model P26 ...	59 10 0	120 0	140 5	29 15 0	44 8
Specto 8mm. Popular ...	33 0 0	65 0	78 3	16 10 0	24 9
<b>EDITORS</b>					
Moviscop 8mm. viewer ...	36 2 6	70 0	85 8	18 2 0	27 1
Murray 8mm. viewer ...	15 15 0	30 0	37 5	—	—
<b>SCREENS</b>					
Raybright 30 x 22in., beaded ...	3 0 0	5 0	7 6	—	—
Raybright 40 x 30in., white ...	3 6 0	5 0	8 3	—	—
Raybright 40 x 30in., beaded ...	4 10 9	10 0	10 9	—	—
Huntsman 40 x 30in., white ...	7 0 0	15 0	16 5	—	—
Huntsman 40 x 30in., beaded ...	8 2 6	15 0	19 5	—	—
<b>TAPE RECORDERS</b>					
Grundig Model TK5 ...	54 12 0	110 0	128 11	27 6 0	40 11
Elizabethan ...	54 12 0	110 0	128 11	27 6 0	40 11

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SIMPLE, fool-proof 8mm. projector for perfect picture showing. f/1.6 lens, 500 watts, 400ft. capacity. Price £35 0 0. Week's Trial for 70/- returnable deposit, then 8 monthly payments of 82/8. For alternative terms see table.



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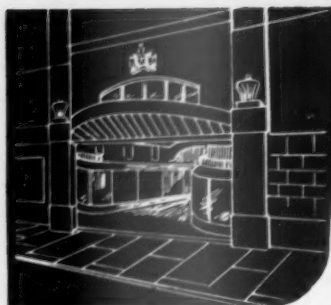
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# CINE SPECIALISTS

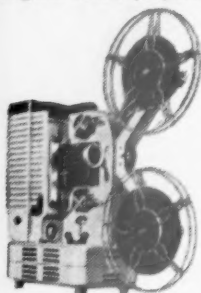


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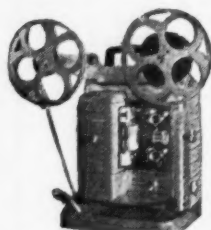
All equipment we sell is fully guaranteed for two years. It can also be supplied on 10 days approval, a full refund being made if you are not completely satisfied with the apparatus that you have purchased. On reflection the discerning client will appreciate the advantages gained from our generous deferred payment terms. Every available camera and accessory can be seen in our showroom. Demonstrations of both sound and silent projectors can be given in our projection room.



8mm. Eumig P26 projector.  
Price with lamp ... £61 7 0  
Deposit required ... £9 0 0



8mm. Paillard Bolex C8  
with f/2.5 lens ... £58 7 7  
Deposit required ... £8 10 0



8mm. Bell & Howell 625  
projector ... £35 0 0  
Deposit required ... £5 0 0



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Deposit required ... £11 0 0



16mm. Bell & Howell 613H  
projector ... £75 0 0  
Deposit required ... £11 0 0



8mm. Eumig Electric camera ... £33 7 2  
Deposit required ... £4 10 0



16mm. Ampro Educational  
sound projector ... £166 10 0  
Deposit required ... £25 0 0



8mm. Bell & Howell 624  
camera ... £30 4 7  
Deposit required ... £4 0 0



8mm. Bell & Howell 606H  
projector ... £57 0 0  
Deposit required ... £8 10 0

When paying deposits as shown above the balance must be paid in eight equal monthly instalments. Should you wish to make repayments over a period of twelve or eighteen months, the deposit required would be 50%.

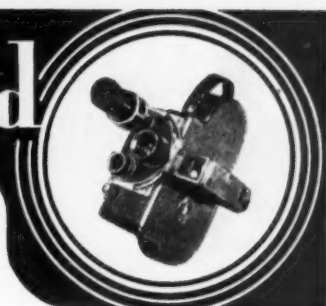


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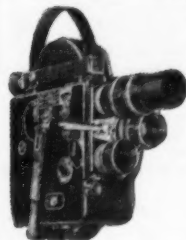
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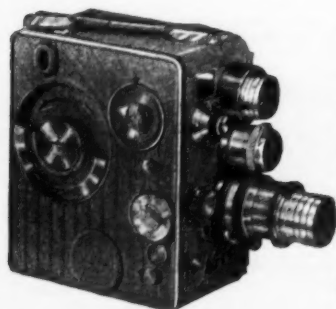
Acknowledged throughout the world by both professional and amateur movie makers as one of the finest 16mm. cameras. The Paillard Bolex H16 camera made by Swiss craftsmen and incorporating the following features: 50ft. or 100ft. spool loading film—turret head accommodating 3 lenses—automatic film loading—variable speeds 8, 16, 24, 32, 64 f.p.s.—timed or instantaneous single shots—direct focusing through lens—footage and frame counters—back wind—filter slot enabling one filter to be used for all lenses. The Paillard H16 can be supplied as follows:

Body only	£162	12	7
Body fitted with 1in. f/1.9	£180	14	0
Body fitted with 1in. f/1.5	£201	11	0
Body fitted with 1in. f/1.4	£221	0	2

See other lenses and accessories listed below.

### PAILLARD BOLEX H16 ACCESSORIES

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Yvar 16mm. f/2.8 lens	£29	3	9
Switar 16mm. f/1.8 lens	£45	17	5
Switar 50mm. f/1.4 lens	£72	5	7
Yvar 75mm. f/2.8 lens	£50	0	9
Yvar 100mm. f/3.3 lens	£54	4	2
Yvar 150mm. f/4 lens	£75	1	2
Camera base	£2	5	2
Prismatic gate focuser (state serial No. of camera)	£10	17	2
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Surefire grip	£7	9	5
Pistol grip	£7	5	11
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40in. cable release	£2	18	4
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Turret handle	£3	2	6
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Eye-level focus finder	£13	4	1
Adapter for using Leica lenses on H16	£4	5	10



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The most versatile 8mm. camera in popular use. Fitted with 1/2in. f/1.9 and 1 1/2in. f/2.8 Rodenstock lenses, coupled exposure meter, variable speeds, single shots, back wind, automatic cut-out when film finishes, lenses on sliding turret head. Takes standard double eight film. Price complete with case

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1956 Paillard Bolex H8, with 1/2in. f/1.9, 1in. f/2.8, 1 1/2in. f/2.8 Kern lenses, rear focuser	£195	0	0
Paillard Bolex H8, with 1/2in. f/1.9, 1in. f/1.9, 1 1/2in. f/3.5 Berthiot lenses, rear focuser and case	£125	0	0
1956 8mm. Eumig C3 camera, f/1.9 lens, built-in P.E.C., latest grey model, E.R.C.	£60	0	0
8mm. Bell & Howell 252 camera, f/2.3 lens	£25	0	0
Kodak 8 model 60, f/1.9 interchangeable lens	£35	0	0
8mm. Eumig C3, f/2.7 lens, 3 variable speeds	£32	10	0
8mm. Revere model B61, f/2.5 lens (mag. loading)	£42	10	0
Bauer 88, f/1.9 Rodenstock	£37	10	0

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Pathe Webbo Special, with 1in. f/1.9, 3in. f/3.5 Berthiot lenses	£160	0	0
Kodak magazine loading, f/1.9 lens	£52	10	0
16mm. Bell & Howell 603, f/1.9 T.T.H.	£80	0	0
Filmo 121, magazine loading, f/2.7	£27	10	0

### LENSES

1 1/2in. f/2.8 Rodenstock, for Paillard C8 or B8	£22	0	0
Sonnar 7.5cm. f/4 T. coated lens, for Zeiss Movikon, coupled	£30	0	0
4in. f/2.7 Kodak	£42	10	0
3in. f/4.5 Kodak	£22	10	0
Zoom lens for Paillard C8, B8, H8	£105	0	0

### PROJECTORS

8mm. Eumig P26, with case	£52	10	0
16mm. Specto, 500w.	£37	10	0
Paillard Bolex G916	£59	10	0
Specto, 500w., Dual 9.5/16mm.	£42	0	0
8mm. Paillard Bolex M8R (1956)	£39	10	0
8mm. Eumig P8	£28	0	0
G.B. L516, 16mm. sound, complete	£65	0	0



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Revere 88, f/2.5 fixed focus, var. speeds	£32 10 0

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We offer to all Owners of PAX, VOX, and SON, 9.5mm. Sound Projectors a first class Library of Titles specially selected for their entertainment value and good sound at week-end rentals from 2/6 per reel, together with a good selection of 9.5mm. Silent Classics, all with SB titles added, and many Walton 9.5mm. Colour Films. Stamp for Catalogue.

### Silent films hired to sprocket fed machines only

#### Selection New and Used Equipment

8mm. Kodak Brownie, f/2.7	£21 17 10
8mm. Bolex C8, f/2.5, foc. mt.	£58 7 7
8mm. Eumig P8 projector	£32 0 0
8mm. Kodak 8-500 projector	£45 0 0
9.5mm. Son Mk. II, excellent	£55 0 0
16mm. G.B. L516	£68 10 0

#### Part Exchanges

#### Easy Terms

#### IMPRESARIO TR/150 Tape Recorder

A superb new Hi-Fi portable model. 3 operating speeds, 7 in. spools. Complete with tape and crystal mike. Price £4 gns. Credit Sale Terms. First payment £6 14 0 and 8 further monthly payments of £6 17 6

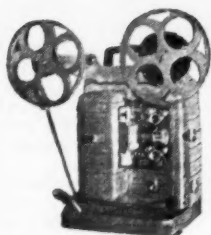
#### 8mm. LIBRARY

Yes of the same high standard as our well-known 9.5mm. Sound Library. Many unusual titles. Low Hire Rates.

12 Central Road, Worcester Park, Surrey  
Tel. Derwent 2171 Open all day Saturday

# SAVILLE of YORK

## For Quality & First-class Service

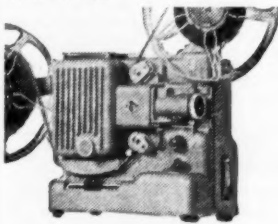


**G.B.-Bell & Howell  
8mm. Model 625**

500w. lamp, lin. f/1.6 lens, 400ft. spool arms. Easy controls. Silent running. Price complete £35 0 0 or £5 5 0 and 8 monthly payments of 70/-.

### KODAK 8-500 8mm.

Kodak's latest and best 8mm. projector. With 500w. lamp, 400ft. spool arms, f/1.6 lens. Motor rewind. Self-contained unit in carrying case ... £41 17 0 or £6 5 6 and 8 monthly payments of 95/8.



**EUMIG P8 8mm.**

400ft. spool arms, 100w. lamp. Smooth running, the Eumig is a very compact instrument giving brilliant pictures at low cost ... £32 0 0 or 96/- and 8 monthly payments of 73/1.

### AMPROSOUND 16mm.

**Educational Projector**  
The most amazing value in 16mm. Sound Projectors today  
With 750w. mains voltage lamp. Output of 8 watts. 2,000ft. spool capacity. Provision for magnetic recording and playback. Superb sound reproduction ... £166 10 0

Extended Terms arranged.

## OUR CREDIT SALE PLAN IS ABSOLUTELY FAIR AND STRAIGHTFORWARD !

We ask for a minimum deposit of 15% (3/- in the £) of the Cash Price, adding 7 1/2% service charges on the balance only, (after the deposit is deducted) and the balance spread over 8 equal monthly instalments. All apparatus is fully guaranteed and our Personal Service is unequalled anywhere in the country ! Compare these advantages with others—and you'll agree it will pay you to deal with Saville's in future.

### G.B.-Bell & Howell 8mm. Model 606H

Operating directly from mains with high voltage motor and lamp. All-gear drive—still picture device

£57 0 0  
or £8 11 0 and 8 monthly payments of £6 10 3

### PAILLARD BOLEX 8mm. M8R

400ft. spool arms. 500w. lamp. Motor rewind. Fitted with split-second threading. A superb instrument ... £68 0 0 or £10 4 0 and 8 monthly payments of £7 15 4

### EDITORS

**HAYNORETTE** complete with rewind arms and board. For 8mm. or 16mm. Brilliant viewing screen ... £15 17 6 or 47/6 and 8 payments of 36/3.

**ZEISS MOVISCOP**—the world's best viewer. Complete with base-board and geared rewinds.

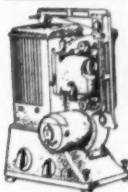
8mm. Model ... £36 2 0  
or £5 8 0 and 8 payments of 36/3.  
16mm. Model ... £36 16 0  
or £5 10 0 and 8 payments of 84/2.

### SOUND BARGAINS !

**G.B.-Bell & Howell Model 630D Optical/Magnetic Projector.** For single and double perf. film. Full, edge and half stripe. With loudspeaker and transformer, as new £279 10 0  
**GeBescope L516.** Sound/silent. With loudspeaker and transformer in excellent condition £69 10 0  
**GeBescope L516.** As above. In very good order ... £67 10 0

### G.B.-Bell & Howell 622 16mm. Sound

The standard by which all other projectors is judged. Sapphire inserts, 750/1,000w. lamp, 2,000 ft. spool arms. Price complete £252 0 0

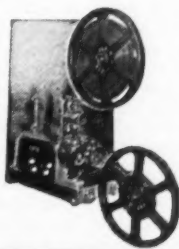


### SPECTO

#### 8mm. Popular

500w. mains voltage lamp. 900ft. spool arms. Automatic rewind ... £33 0 0 or £5 and 8 monthly payments of 75/3.

8mm. Standard, 500w. lamp ... £39 15 0 or £6 and 8 payments of 90/8.  
9.5mm. Model, 500w. £48 10 0 or £7 5 6 and 8 payments 110/10.  
8/16mm. Dual, 500w. £60 0 0 or £9 and 8 payments of 137/1.  
9.5/16mm. Dual ... £56 0 0 or £8 8 0 and 8 payments 128/-.



### USE THIS COUPON — IT'S QUICKER !

To John Saville & Sons, Goodramgate, York.

Please send details of.....  
on H.P. terms, OR 6, 12, 18 or 24 months, OR 9 monthly payments. (Please tick where applicable.)

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A.C.W. Nov./56.....

# HARRINGAY PHOTOGRAPHIC SUPPLIES LTD.

423 GREEN LANES, LONDON, N.4

MOUNTVIEW 5241/2

## USED SILENT 16mm. PROJECTORS

16mm. 750w. Ampro, stills, reverse	£35	0	0
16mm. Movector Agfa	£20	0	0
16mm. Ensign, 500w., stills, reverse	£20	0	0
16mm. Kodascope, model EE	£18	0	0
16mm. Specto, 100w.	£18	0	0
16mm. Pathe Gem	£20	0	0
16mm. Kodascope C, 100w.	£11	0	0

## 16mm. USED SOUND PROJECTORS, 750w.

16mm. sound/silent Victor Greyline	£95	0	0
16mm. sound/silent B.T.H. 301	£90	0	0
16mm. Bell Howell Utility S/S	£92	0	0
16mm. Debrle D16 S/S	£95	0	0
16mm. Premier 20 Ampro	£100	0	0
16mm. Bell Howell Marshall	£45	0	0

## 9.5mm. SILENT PROJECTORS

9.5mm. Dekko	£35	0	0
9.5mm. Pathe Ace, mint	£5	10	0
9.5mm. Pathe Lux	£12	15	0

## 9.5mm. SOUND PROJECTORS

9.5mm. Pathe Vox	£40	0	0
9.5mm. Super Vox	£45	0	0
9.5mm. Pathe Son	£45	0	0
Specto, 100w. fitted 900ft. arms and Scanrite sound head (no amp. or speaker)	£30	0	0

## MISCELLANEOUS

Pathe 8mm. film menders, new	5/9	each.
Mains variable resistances AC/DC for 100w.		
110v. lamps	20/-	each.
Carrying cases for Ampro projectors	£3	0 0
16mm. 1in. lenses for LS16	£3	0 0
2 1/2in. LS16 lenses	£4	0 0
1 1/2in. lenses for B.T.H. S.R.B. and LS16	£3	5 0
1 1/2in. Ampro lenses	£3	17 6
3in. LS16 lenses	£3	10 0
9.5mm. Patheoscope Aurator, mint...	£45	0 0
8mm. Scophony-Baird Tape Recorder, Sound Master	£35	0 0
50ft. Reversal 16mm., Fast Pan	10/-	per roll
New Kodak 50ft. magazines	7/6	
Small plush lined leather cases, 3 x 1 1/2 x 1in., new, suitable for filters	3/6	each.
Rotary Converters 110v. D.C. in, 110v. A.C. out	£3	0 0
16mm. motorised Arrl professional printer	£115	0 0
The Complete Projectionist, 325 pages with illustrations	5/-	
Empty 50ft. Siemens magazines	25/-	
Small AC/DC mains motors suitable for Projector Drive, new in maker's box	52/6	

## NEW PROJECTION LAMPS AT REDUCED PRICES

Osram, Mazda, Siemens, Philips, Atlas.  
230v. 100w., 10/-; 300w. 110v. Prefocus for B.T.H. or Kodak 16mm., 15/-; 750w. 100v. for LS16, 30/-; 750w. 110v. Prefocus for Victor, Ampro, Carpenter, B.T.H., etc., 27/6 each; 1,000w. 110v. Prefocus, 32/6; 1,000w. 110v. Bell Howell, 32/6; 500w. 110v. Special Cap for Bell Howell, 27/6 each; 750w. 100v. lamps for Debrle, B.I.F., Pathe 16mm., 27/6 each; 1,000w. 110v. lamps G.E.S. for 35mm. G.B.N., or 230v. Simplex Kalee machines, 19/6 each; 750w. 115v. Bell Howell, 30/-; 250w. 50v. Prefocus 15/-; 110v. 250w. ES, 15/-; 20v. 10w. for Pathe Home Movie, 3/6; other lamps in stock. Prefocus Lamp Holders, 7/6; ES Holders, 2/6; GES Holders, 3/-; 500w. 110v. Prefocus, 27/6; 100w. 12v. P.F., 7/6; 230v. 250w. Prefocus, 15/-; 500w. 110v. for LS16, 27/6.

Photo Electric Cells for B.T.H. S.R.B., Victor, Bell Howell, R.C.A., etc., 30/- each. Exciter lamps in stock; various machines. LS16 P.E. cell, £2 each.

## SPECIAL OFFER

16mm. steel spools and cans. New. In maker's wrapping. At less than half list price.

1,600ft. spool with container	15/-	post 1/6
800ft. ditto	5/-	post 1/3
400ft. ditto	3/-	post 1/3
New 1,600ft. 16mm. Debrle aluminium spools only	8/-	post 1/-
S/H 1,600ft. spools with containers	10/-	each post 2/-
800ft. ditto	3	for 12/- post 3/-
400ft. ditto	3	for 6/- post 2/-
400ft. Fibre Transit Cases, new, 16mm.	2/6	post 6d.
800ft. 2-way Fibre Transit Cases, new	3/6	post 1/-
1,600ft. 2-way Fibre Transit Cases, new	8/-	
New British Acoustics non sync. gram units. Gerrard A.C. 200-250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys	£4 10	0 (carriage 5/-)
Not suitable for L.P. records.		

## SCREENS

9ft. x 12ft. white portable screens. Ideal for Schools, Halls, Clubs, etc. Complete with screen frames, guy lines, adjustable for height. Screen material made of best quality non-crease cloth complete with fixing tapes. Complete in black metal transit case with leather binding straps all new and unused. Size when folded 5ft. x 5in. x 6in. Limited quantity only. Our price £8 each, carr. 6/-. List price £26.

Tru-white or brilliant silver. Complete with side stretchers, feet and carrying case. Really sturdy models, easily erected. 8ft. x 6ft., £13 10s. 6ft. x 6ft., £9. 6ft. x 4ft. 6in., £7 10s. 5ft. x 5ft., £6 10s. 4ft. x 3ft., £4. Omnis plain roller wall screens. Silver or white, 6ft. x 6ft., £4 10s. 6ft. x 4ft., £7/6. 5ft. x 4ft., £6/- 4ft. x 3ft., £3/6. Glass beaded roller screens 4ft. x 4ft., £5/- 4ft. x 3ft., £5/- 36in. x 27in., £3/- Also many other screens for sale. Send for lists.

## SPECIAL OFFER

New crystal glass beaded self erecting screens. A few only. 80 x 60 List price £33 0 0 Our price £23 0 0  
63 x 47 List price £22 15 0 Our price £15 0 0

Ever Ready metal cases, wall screens, new condition, 8ft. x 9ft., white only, £15.

## EX. GOVT. CINE CAMERAS 16mm.

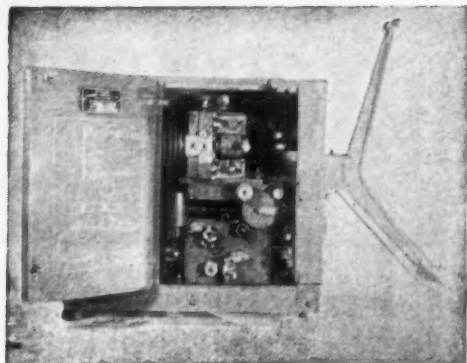
G.G.S. 16mm. Camera Recorders, 24v. AC/DC motor operated 3 frames per sec., f/4 1in. lens, iris stop for bright and dull, built-in footage Indicator, cassette loading. Ideal for Titling, animation or stereo when used in pairs. Price 30/- each complete in fitted case, with one magazine.

G.G.S. Recorders. As above, new and unused with coated lens 57/6 each. Magazine 10/- each.

160ft. HP3 16mm. Neg. film in 10ft. lengths, sealed tins 4/6. Film, 16mm. take up cores 6 for 2/-.

G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine £3 each. New models £4 10 0 each.

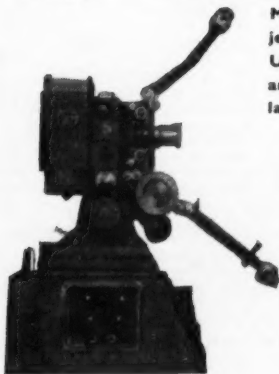
A.C. 200/250. Step down transformers for G.G.S. cameras and titling units 17/6 each. 12v. G45 cine camera, new, take 25ft. standard 16mm. film, £5. G45 magazines, 10/- each. Tins of 12 25ft. Panchromatic film, 10/- Ditto Ortho, 7/6. G45 titling units, new, £4 10 0.



**B.T.H. Model S.R.B.  
16mm. SOUND PROJECTORS**

Solidly built to withstand any rough handling. Truly an engineering piece of machinery to last a lifetime. Spares are available if required. ★Blimp case. ★300w. lighting equal to any 500w. machine ★Speaker and cable. ★200-250v. A.C. ★Built-in amplifier. ★1,600ft. arms. ★Adjustments readily accessible. ★Oiling from one central point. ★Provision for pick-up. **Price £55.** Sound/Silent model, **£60.** H.P. Terms arranged. Spares in stock, state requirements.

**Ampro American Imperial**



**Model UA Sound Projector as used by the U.S. and British Forces and ideally suitable for large audiences.**

**Comprises:**

- 750w. lighting.
- Variable speeds for silent projection.
- Fast motor re-wind.
- Built-in amplifier.
- 12in. speaker.
- A.C. 200/250v.
- 1,600ft. arms.
- Blimp case.
- Provision for mic.

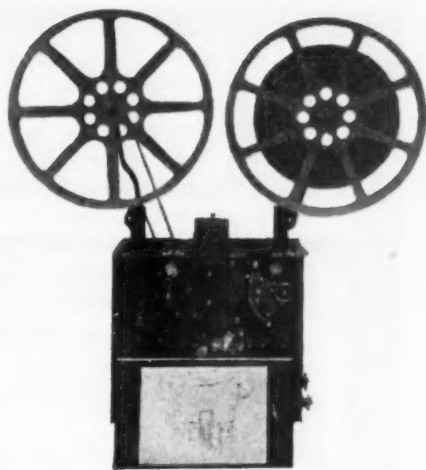
**Price £75 . 0 . 0** Hire purchase terms arranged.

Spares in stock—state requirements.

**NEW PROJECTOR SPARES**

Spares kit for Ampro projectors. Claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamp **£3 0 0** Spares available for G.B. L516, B.T.H. S.R.B., GBN 35mm. State requirements.

WE HAVE HUGE STOCKS OF CINE ODDMENTS AND BARGAINS. PLEASE LET US KNOW YOUR WANTS. HALF-DAY CLOSING WEDNESDAY, OPEN ALL DAY SATURDAY. S.A.E. FOR LISTS.



**L516 PROJECTORS**

Another large purchase from the A.M. enables us again to offer these popular projectors at **£65 0 0** each, or H.P. terms. Part exchanges on your projector sound or silent.

500w. lighting, AC/DC 200/250, sound/silent speeds, 1,600ft. arms, 12in. speaker, automatic film trip, blimp case, fully guaranteed, spares available from stock. Part exchanges on your silent machine invited. We have a few new and unused L516 projectors at **£90.** Spare 500w. lamps, **27/6** each.

To cash customers of these machines for a limited period only we can offer a complete kit of spares, value **£7, FREE.** New British Acoustics non sync. gram units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) **£4 10 0** Supplied with jack plug for L516 projector. Not suitable for L.P. records.

**SPECIAL ANNOUNCEMENT**

We can supply all new L516 Spares from stock. State requirements. Few examples as follows: Claw boxes, **£4 17 6**; Claws, **£1 5 0**; Cam and shaft, **£1 0 0**; Claw gear, 5/-; Pivot blocks, 5/-; Gate masks, 6/-; Gate runners, 12/6; Jockey rollers, 12/6; Lamp holders, 10/6; Spring or motor belts, 2/6 each; Take-up spool arm, 30/-; Take-off spool arm, 20/-; Intervalve transformers, 10/-; Complete amplifiers (less valves), **£7 0 0**; 40ft. speaker lead and plug, 15/-; Resistance plugs, 4/6; Sprocket drive gears, 7/6; Idler rollers, 7/6; Sprocket guards, 8/6. State requirements on any other spares wanted.

**Bargain of the Month**

**EX GOVT. WOODEN TRIPOD**

New and unused.

Adjustable from 3ft. 2in. to 5ft. 2in.

Weight **7½ lb.**

**50/-** each, post 3/-.

Adaptor head with English thread for all cameras

**8/-**

Heavy duty precision ball and socket panning head with panning handle for use with above tripod when fitted with adaptor head, **20/-** each.



# PENROSE

**SPECIALISTS**

**69 STREATHAM HILL**

READ A.C.W. REPORT IN THIS ISSUE.

## PENROSE CINESCAN

8mm. Animated Viewer



A well designed apparatus incorporating a rotating optically worked prism which is geared to a feed sprocket whereby continuous moving pictures are projected on to a  $1\frac{1}{2} \times 1\frac{1}{2}$  in. ground glass screen. General features include high grade optical system with focus control. Lighting is direct from A.C. mains. Price ... £9 0 0

2 rewind arms and baseboard to accommodate above unit of new design, avoids twisting film. Price ... £2 10 0

## G.B.-BELL & HOWELL 606H



An 8mm. projector with 500w. lighting, all gear drive, very silent, still pictures, power rewind works direct from mains. Price £57 0 0

## G.B.-BELL & HOWELL 625

An 8mm. projector with 500w. lighting, 400ft. cap. Easy controls. Price £35 0 0

## 16mm. SOUND PROJECTORS

G.B. 630D magnetic/optical	...	£355 0 0
G.B. 622, 750/1,000w., optical	...	£252 0 0
G.B. 626, 750w., all mains working	...	£205 0 0
Ampro Educational, 750/1,000w.	...	£166 10 0
Magnetic equipment, extra	...	£53 10 0
B.T.H. 451, magnetic/optical	...	£350 0 0
Micron XXV, 750w., lightweight	...	£165 0 0
Danson 540 Compact, 2 cases	...	£155 0 0
Danson 540M, mag/optical	...	£225 0 0

## TAPE RECORDERS

Elizabethan, 2 spd., 2 track, 3w.	...	£54 12 0
Wyndor Regent, 2 spd., 2 track	...	£56 14 0
Elizabethan De Luxe, 3 speeds	...	£68 5 0
Grundig 820/3-D, 2 spd., 2 track	...	£102 18 0
Simon SP2, separate bass/treble	...	£78 15 0

For Sound and  
Silent Equipment  
in all gauges

**PENROSE  
SERVICE  
IS SUPERB !**

## THIS MONTH'S SELECTION

### 16mm. SOUND PROJECTORS

DeBrie D16, 1954, perfect	...	£165 0 0
DeBrie D16, 1950, excellent	...	£115 0 0
DeBrie D16, 1948, very good	...	£105 0 0
All above are complete with stands.		
Ampro Stylist, 750w., all mains	...	£100 0 0
G.B. L516, 500w., good condition	...	£55 0 0
G.B. L516, 500w., fairly good	...	£50 0 0
Sofli, 200w., compact model	...	£62 10 0

### SILENT PROJECTORS

Pathe Gem, 100w., 9.5mm., 400ft.	...	£21 10 0
Kodascope 16mm., 12 volt working	...	£10 0 0
Bolex G16, 500w., perfect	...	£42 10 0
Ace Motorised, latest model	...	£9 0 0

### 9.5mm. SOUND PROJECTORS

Pathe Son Mark I, excellent	...	£49 10 0
Pathe Son Mark I, very good	...	£42 10 0
Pathe Super Vox, in perfect cond.	...	£50 0 0

### CAMERAS 16mm.

G.I.C., 50ft. spool load, f/1.9	...	£35 0 0
Kodak K, f/1.9, 100ft. loading	...	£47 10 0
Kinecam, f/2.6, 100ft. loading	...	£32 0 0
Movikon K, f/2.7 Tessar (mag.)	...	£49 10 0
Kodak Mag., f/1.9 and f/2.7 tele.	...	£67 10 0
Kodak Mag., f/1.9, with case	...	£39 10 0
G.I.C., 50ft. spool load, f/1.9 Som	...	£37 10 0
Argus Tri-Turret, 3 lenses, f/1.9 1in., f/2.8 5cm., f/2.5 1in., power backwind, excellent	...	£69 10 0
G.B. Autoload, f/1.9, mint cond.	...	£75 0 0

### 8mm. CAMERAS

Bolex B8, Bi-Turret, f/1.9 Yvar	...	£75 0 0
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**PART  
EXCHANGE  
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FOR DETAILS OF  
SEE ADVERT**

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LONDON S.W.2

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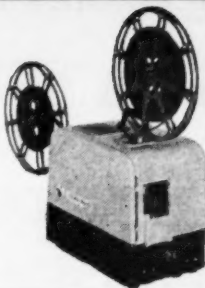


ESTABLISHED 1936

## G.B.-Bell & Howell SAPPHIRE 622

The only sound projector fitted with sapphire inserts preventing wear on vital parts. 2,000ft. cap. spool arms. 750-1,000w. Stills-reverse switch. Beautifully designed.

Price with 12in. speaker and trans. ... £249 0 0



## OF USED EQUIPMENT

Pathe Aurator Soundstripe unit, complete with Pathe Gem 9.5mm. projector.—Adds sound to your films. Price complete ... £70 0 0

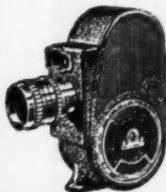
### SPECIAL OFFER!

Brand new Noris Synchroner 8mm. projector with slightly used Grundig TK5 tape recorder. Synchromat unit complete, ready to add your own sound in sync. Price ... £97 10 0

## EUMIG C8

This popular 8mm. camera works from a battery, accepts standard 8mm. d/run films, has f/2.8 lens fixed focus, single speed, provision for single shots.

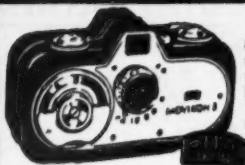
Price ... £33 7 2  
Case extra ... £4 0 8



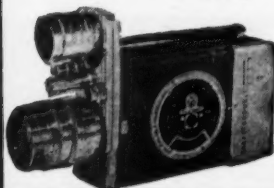
G.B.-Bell & Howell Sportster 8mm. camera Has variable speeds 16-64 f.p.s. Built-in masks for tele. lenses, single shots. With 12.5mm. f/2.5 lens. Price ... £45 17 5  
With 12.5mm. f/1.7 lens. Price ... £62 0 7

HIRE  
PURCHASE  
TERMS  
CAN BE  
ARRANGED  
50% DEPOSIT

ON ANY ARTICLE  
CREDIT SALE  
OVERLEAF →



**ZEISS MOVIKON 8**  
8mm. spool loading with focusing f/1.9 lens, single shot release £56 16 4  
Ever ready C. £7 2 6  
Variable speed model, 4 speeds ... £59 5 0



## AUTOLOAD 603T

16mm. magazine-load, 5 speeds, twin turret, single shot release. With f/1.9 lens  
£111 17 11  
Outfit case extra £6 19 0

## PAILLARD BOLEX H16

Filterslot model, speeds 8-64 f.p.s., tri-lens turret, backwind, many features. Prices:



With f/1.9 lens  
£180 14 0  
With f/1.5 lens  
£201 11 0  
With f/1.4 lens  
£221 0 2



## PAILLARD B8

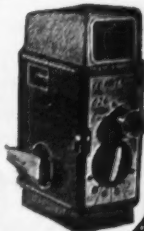
8mm. spool loading, 7 speeds, single shots, twin turret. Prices:  
With f/2.5 lens ... £72 5 7  
With f/1.9 lens ... £90 7 0



## EUMIG C3 8mm.

A distinctive camera with f/1.9 lens with built-in direct aperture controlled exp. meter, 3 speeds and single shots ... £75 1 2

G.B.-BELL  
and  
HOWELL  
624 camera  
Takes 8mm.  
d/run film.



Has f/2.3 coated lens, bright large viewfinder ... £30 4 7  
Case extra ... £2 8 8  
X2 tele attachment... £10 15 2

# PENROSE LTD

69 STREATHAM HILL LONDON S.W.2

Phone TULSE HILL 5602.3

IF YOU WISH TO PAY A DEPOSIT AND BALANCE BY  
EIGHT EQUAL MONTHLY PAYMENTS, CONSULT TABLE  
BELOW FOR EXACT FIGURES

## TERMS AT A GLANCE!

ANY 'ITEM' — ANY 'PRICE'

COPY  
RIGHT

£	0	1	2	3	4	5	6	7	8	9
10	26/3	28/11	31/6	34/2	36/9	39/5	42/-	44/8	47/3	49/11
20	52/6	55/2	57/9	60/5	63/-	65/8	68/3	70/11	73/6	76/2
30	78/9	81/5	84/-	86/8	89/3	91/11	94/6	97/2	99/9	102/5
40	105/-	107/8	110/3	112/11	115/6	118/2	120/9	123/5	126/-	128/8
50	131/3	133/11	136/6	139/2	141/9	144/5	147/-	149/8	152/3	154/11
60	157/6	160/2	162/9	165/5	168/-	170/8	173/3	175/11	176/6	181/2
70	183/9	186/5	189/-	191/8	194/3	196/11	199/6	202/2	204/9	207/5
80	210/-	212/8	215/3	217/11	220/6	223/2	225/9	228/2	231/-	233/8
90	236/3	238/11	241/6	244/2	246/9	249/5	252/-	254/8	257/2	259/11
100	262/6	265/2	267/9	270/5	273/-	275/8	278/3	280/11	283/6	286/2

COPY  
RIGHT

The above table gives the amount you pay per month for eight instalments on the  
Balance of Cash Price after deposit has been paid. The Deposit can be any amount  
but should leave the balance figure in £s only.

### EXAMPLE 1

Bolex C8 camera ... £58 7 7  
Weston cine meter ... £10 18 3

Total cash price ... £69 5 10  
Any deposit to leave  
balance in £s only, say £5 5 10

Balance ... £64 0 0

From table on line 60 under 4  
find 168/- or eight instalments of  
£8 0 0 month.

### EXAMPLE 2

Sportster camera ... £45 17 5  
Sixon meter ... £6 15 6

Total cash price ... £52 12 11  
Any deposit to leave  
balance in £s only, say £6 12 11

Balance ... £46 0 0

From table on line 40 under 6  
find 120/9 or eight instalments of  
£6 0 9 month.

### EXAMPLE 3

Eumig P8 projector ... £32 0 0  
Gnome screen ... £2 10 6

Total cash price ... £34 10 6  
Any deposit to leave  
balance in £s only, say £4 10 6

Balance ... £30 0 0

From table on line 30 under 0  
find 78/9 or eight instalments of  
£3 18 9 month.

Now calculate terms on the items of  
your choice and forward the attached  
coupon for immediate service.

- Immediate transactions to callers.
- Prompt mail service—'No extras'.
- Confidential—satisfaction assured.
- Applicable both new or S/H items.
- Part exchange accepted if desired.

**TERMS AT A GLANCE are SELF-FINANCED** this means a **BETTER DEAL** and you avoid finance houses.

## POST THIS COUPON TODAY

To **PENROSE CINE LTD.**, ACW/11  
69 STREATHAM HILL, LONDON, S.W.2

I wish to purchase the following: £ s. d.

.....

Total Cash Price ... ..£

I have calculated terms as follows:

Deposit £..... and 8 instalments £.....  
per month.

Name .....

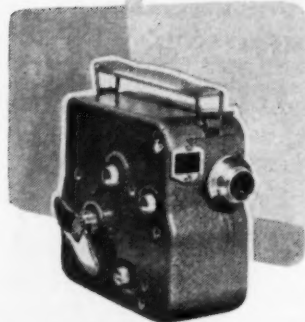
Address .....

Hours of Business: 9 a.m. - 6 p.m. Wed 10 o'clock  
**OPEN ALL DAY SATURDAY**

# Wider Scope

with **PATHÉSCOPE**

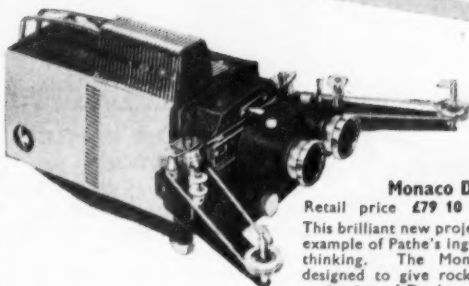
Duplex brings home  
the **VIVID REALISM** of  
**WIDESCREEN CINEMATOGRAPHY**



## 9.5mm. HDM Cine Camera

f/2.5 anastigmat lens (fixed focus).  
Viewfinder fitted with parallax correction. Retail price £33 3 0 inc. P.T.

The incomparable thrill of filming and viewing in WIDESCREEN is now available to all cine enthusiasts with Pathescope's exciting new range of Duplex equipment. Cleverly designed cameras and projectors that not only provide the choice of two film formats, either in the natural beauty of WIDESCREEN or the normal full frame format but by using WIDESCREEN tremendous cost economy is effected. Because WIDESCREEN is obtained by using only half the Duplex film width you actually double the filming time at no extra cost.



## Pathe 9.5mm. Monaco Duplex Projector

Retail price £79 10 0

This brilliant new projector is yet another example of Pathe's ingenuity and modern thinking. The Monaco is splendidly designed to give rock steady flickerless projection of Duplex, Monoplex (WIDESCREEN) and Classic film effected by simple and efficient changeover, thereby enabling previous own taken films and library films to be screened. It has a variable shutter, triple gate action with turret head and 500 watts lighting: 40mm. lens for Duplex and Classic projection and 25mm. lens for Monoplex (special feature: toothless sprockets automatically maintain film loops and protect the film.)

## NEW DUPLEX EQUIPMENT

### Duplex Major Screen

A self erecting box screen easily adjustable for projection with full frame and WIDESCREEN formats.

Mark 1, size 40 x 30 in.  
Glass beaded—

Price 12 guineas.

White opaque—

Price 10 guineas.

Mark 2, size 52 x 40 in.  
Crystal beaded—

Price 14 guineas.

White opaque—

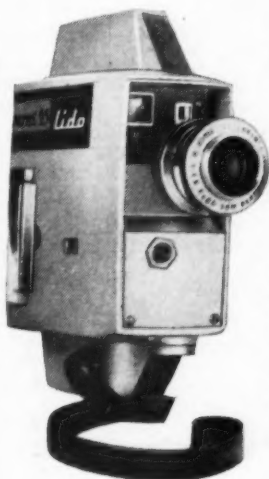
Price 12 guineas.



### Duplex Marguet Film Splicer

Cleverly constructed precision instrument for cutting and splicing Duplex Film (full frame and WIDESCREEN).

Price ... £2 13 6



## Pathe 9.5mm. Lido Duplex Cine Camera

Fitted with Berthiot f/1.9 bloomed focusing lens. Retail price £72 19 6 inc. P.T.

The elegant design and supreme efficiency of the Lido Duplex cine camera will make any cine enthusiast eager to possess this latest Pathe masterpiece. This revolutionary camera has a natural handgrip for easy handling in the two filming positions, horizontal for WIDESCREEN and vertical for full frame. It holds 50ft. of Duplex film (colour or black and white) that converts to 100ft. of WIDESCREEN. The superiority of the Lido is expressed in its simplicity of use and reliable top quality performance. You'll be proud to own this cine camera and enjoy making WIDESCREEN films.

PRODUCTS OF

**Pathescope**  
PERFECTION

See the Duplex Range at your  
local dealer or send for illustrated leaflets

**PATHESCOPE LIMITED, NORTH CIRCULAR ROAD, CRICKLEWOOD, LONDON, N.W.2**

# A. M. DAVIS

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LONDON, N.15

BOWES PARK 4373

OR

# CINE SALES and SERVICE

3 WEMBLEY HILL ROAD  
THE TRIANGLE, WEMBLEY

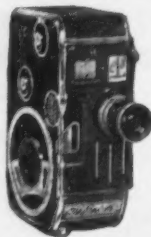
WEMBLEY 1792

## GREAT NEW LOW DEPOSIT TERMS

### PAILLARD BOLEX C8

This famous seven speed camera with built-in zoom-type viewfinder, fitted with f/2.5 Yvar lens in focusing mount.

	£58 7 7
Deposit ...	£8 7 7
and eight monthly payments of ...	£6 11 3



### WESTON MASTER CINE EXPOSURE METER

Don't waste your colour film—get your exposure spot on.

Price ...	£10 18 3
E.R.C. ...	13 3
Deposit ...	11 3
Eight payments of	£1 8 9



### BROWNIE CINE CAMERAS FROM STOCK

Fitted with 13mm. f/2.7 Cine-Ektanon lens, double run 8mm. Suitable for both black and white or colour.

Price including E.R.C.	£26 4 9
Deposit ...	£6 4 9
Eight monthly payments of ...	£2 12 6

### 8mm. PROJECTORS

G.B. 625 ...	£35 0 0
or 9 payments of ...	81/-

Eumig P8 ...	£32 0 0
or 9 payments of ...	74/6

Specto Popular ...	£33 0 0
or 9 payments of ...	76/-

Specto 500 ...	£39 15 0
or 9 payments of ...	91/-

G.B. 606H ...	£57 0 0
or 9 payments of ...	136/8

Bolex M8R ...	£68 0 0
or 9 payments of ...	157/9

### G.B.-BELL & HOWELL 624

f/2.3 lens fixed focus, fixed speed, single frame and constant run. Extra large viewfinder

Case ...	£2 8 8
Deposit ...	£4 13 3
and eight monthly payments of ...	£3 13 6
Tele attachments available ...	£10 15 2

### SCREENS

Blitz semi-boxed, self-erecting :

40 x 30in. beaded ...	£8 12 6
white ...	£6 19 6
50 x 40in. beaded ...	£11 5 0
white ...	£9 2 6

Stevo light-weight :

Prices from ...	£1 17 6
-----------------	---------

Other screens—Raybrite, Starlight, Lumaplak—details on request.

### SPLICERS

Cinea 8 and 16mm. ...	£5 5 0
Siemens 8 and 16mm. ...	£5 5 0
Marguet de-luxe 8 and 16mm. ...	£4 0 0
Marguet Junior 8 and 16mm. ...	£2 13 6
Dimar 8, 9.5 and 16mm. ...	£2 15 0
Pathe Uniter 9.5mm. ...	£1 17 6

A new projector stand, tripod type with rising centre column, only ... £6 0 0

### TITLERS

Cinecraft or Photax	£9 18 6
---------------------	---------

Vebo ...	£7 15 0
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The New Muray ...	£9 15 0
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# TAPE RECORDERS

Your cine shows will be much more exciting with well chosen background music. The easiest way to achieve this is with a Tape Recorder. YOU WILL HAVE TO GET ONE SOMETIME. WHY NOT NOW!



## THE WYNDSOR REGENT

This very efficient recorder—completely new in design with a detachable 10 x 6in. elliptical Goodman speaker.

Complete with microphone	£56 14 0
Suggested deposit	£6 14 0
and eight monthly payments of	£6 11 3

Other recorders available from stock :

## THE ELIZABETHAN

Complete with mike	£54 12 0
Suggested deposit	£5 12 0
and eight monthly payments of	£6 8 9

## THE ELIZABETHAN DE-LUXE

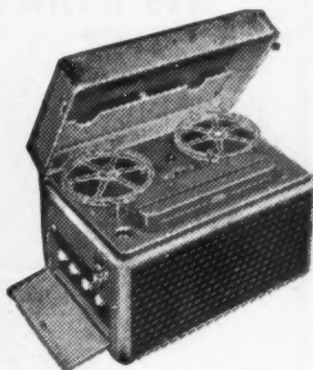
With the new Collaro 3-speed push-button deck.

Complete with mike	£68 5 0
Suggested deposit	£6 5 0
and 8 monthly payments of	£8 2 6

## PHILIPS RECORDERGRAM

Small compact single speed 2 track. Complete

with mike and tape	£40 19 0
Suggested deposit	£4 19 0
and eight monthly payments	£4 16 0



## SIMON SP2

This recorder is renowned for its high quality output which is provided for by a 10w. in push-pull amplifier and 10 x 6in. speaker.

Price (mike extra)	£78 15 0
Suggested deposit	£8 15 0
and eight monthly payments of	£9 3 9

## PHILIPS RECORDERGRAM MAJOR

Complete with mike	£65 2 0
Suggested deposit	£7 2 0
and eight monthly payments of	£7 12 3

## GRUNDIG 820 3-D

2 track 2 speed with 3 built-in speakers giving 3 dimensional sound.

Price	£102 10 0
Suggested deposit	£11 10 0
and eight monthly payments of	£11 19 0

## GRUNDIG TK8

The latest model, 2 speed, 2 track, 1,200ft. spool

Suggested deposit	£8 12 0
8 payments of	£8 16 0

mike extra.

USE THIS COUPON FOR PRIORITY REPLIES TO YOUR ENQUIRIES AND ORDERS—

Please send details and terms for .....

Name .....

Address .....

**LOW DEPOSIT**  
**Credit Sales Facilities for all**  
**Cine Equipment**  
**advertised in this Journal**  
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**A. M. DAVIS**

**3 Wembley Hill Road, Wembley or 8 Turnpike Parade, London, N.15**

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# FLES & Co.

WIM.  
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**517 GARRATT LANE, LONDON, S.W.18**  
(NEXT TO EARLSFIELD (S.R.) STATION)

## THE PATHE SON

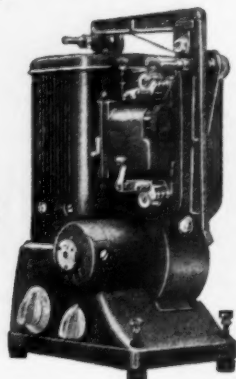
For sound and silent films. Speed electrically controlled. Capacity 900ft. film. Complete in speaker case. Easily transportable.

Weight 35 lbs.

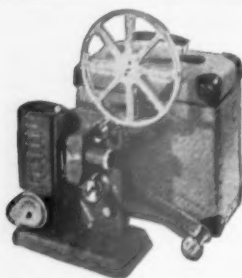
CASH PRICE ... .. £78 0 0



## SPECTO PROJECTORS



9.5mm., 100w., 400ft. arms ...	£37 10 0
9.5mm., 100w., 900ft. arms ...	£39 15 0
9.5mm., 500w., 900ft. arms ...	£48 10 0
9.5mm./16mm., 100w., 900ft. arms ...	£47 5 0
9.5mm./16mm., 500w., 900ft. arms ...	£56 0 0
8mm., 500w., 800ft. arms ...	£33 0 0
8mm./16mm., 500w., 800ft. arms ...	£40 0 0
16mm., 100w., 400ft. arms ...	£37 10 0
16mm., 500w., 800ft. arms ...	£48 10 0

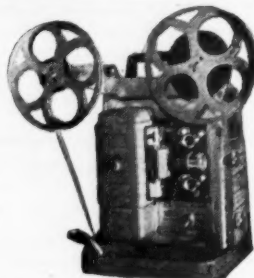


## 9.5mm. NORIS

100w. lighting, 400ft. arms. A.C./D.C. mains. The most inexpensive 9.5mm. sprocket fed projector for which our library facilities are available.

CASH PRICE (complete with case) ... 19 gns.

## 8mm. G.B.625



500w. lighting, f/1.6 highly corrected lens, automatic lubrication, constant speed, 400ft. arms. Die-cast, carrying case.

CASH PRICE ... .. £35 0 0

## THE 'ELIZABETHAN 56' TAPE RECORDER

A multi-purpose recorder to be proud of, incorporating built-in mixer for mike and gram, two recording speeds giving up to three hours playing time, simple push-button controls, magic-eye sound level indicator, dead-stop braking. The Hi-Fi amplifier can be used for public address or for perfect record reproduction. Complete with microphone and 1,800ft. reel of new long-playing tape and spare spool.

**HIRE PURCHASE:** Deposit  
£27 6 0 and 12 monthly payments of £2 10 0

**CREDIT SALE:** £6 17 6 down  
and 8 monthly payments of £6 17 6



**CASH PRICE**  
**52 gns.**

**8mm. SILENT**  
**9.5mm. SILENT**  
**9.5mm. SOUND**  
**FILM LIBRARIES**  
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*All the latest Comedies, Cartoons, Westerns  
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-----  
To FLES & Co.,  
517 GARRATT LANE, LONDON, S.W.18.

Please send me full details of the 9.5mm. Library ☐ (Place X in  
Please send me full details of the 8mm. Library ☐ square required.)

NAME (Block Letters).....

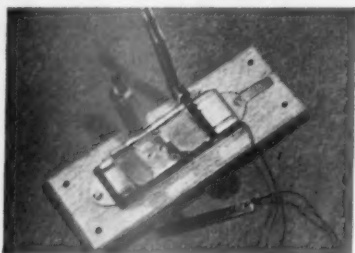
ADDRESS .....

.....

My Projector is..... Serial No.....



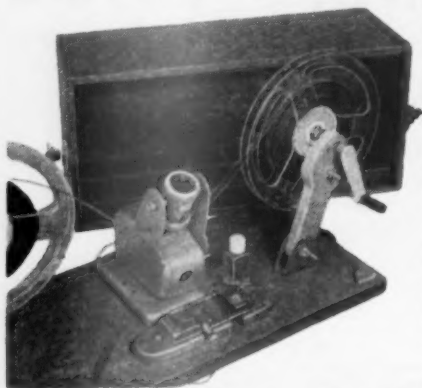
34 MIDDLE STREET :: BRIGHTON  
Tel. : 27674



● 8/16mm. Lytax Film Splicer ... 37/6



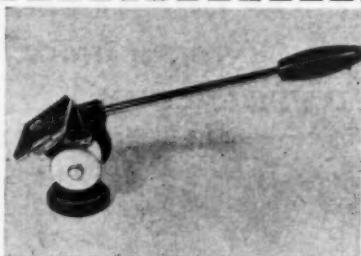
● Film Editing Box ... 45/-



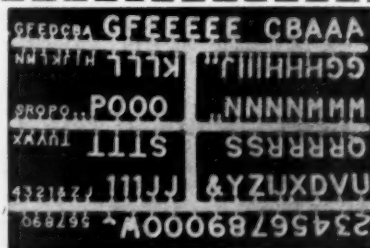
Complete 8mm. Film Editor ... £12 12 0



8mm. Cifo Inspection Viewer ... £4.4.0



Cifo Pan & Tilt Head £4 16 7 inc. pur. tax.



Cine Titling Letters ... 10/6

● WRITE NOW FOR OUR FULLY ILLUSTRATED  
COLOUR BROCHURE OF  
**HOME MOVIE ACCESSORIES**

● FREE ON REQUEST  
● OBTAIN THESE  
ACCESSORIES NOW FROM  
YOUR LOCAL CINE  
DEALER



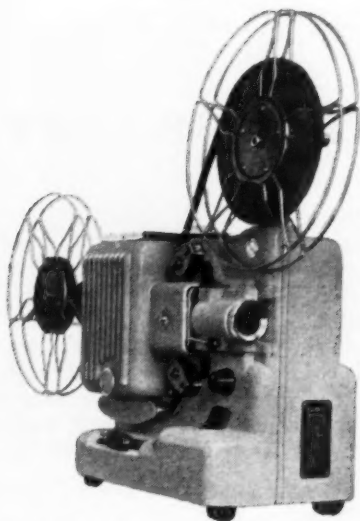
# Facts - not claims !

## READ THIS LETTER

EXTRACT OF LETTER FROM : Messrs. Sleath & Sons,  
Eastwood, Notts.

" We feel that we must mention our Customer's  
and our own delight in the performance of the Eumig  
P.8 projector. Previously we sold a projector of  
another make having a 500 watt lamp for illumination  
and we were amazed to find that the P.8 gave a brighter  
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It is truly outstanding."

Yours truly,



At £32. 0. 0 the EUMIG P8 represents  
the finest 8mm. cine projector value in  
the world.

The EUMIG P8 8mm. cine projector incorporates every  
feature required for trouble-free operation and ease of  
working. Adjustment for A.C. mains voltages between  
110 and 240 is effected by turning a dial. There is no  
need to change the lamp. Room lights can be inter-  
connected with the projector and are automatically  
extinguished when the motor is turned on.

### MORE FACTS ABOUT THE P8

- Rock-steady pictures.
- High standard of screen brightness.
- Superlative f/1.6 coated 25mm. lens.
- Quiet efficient cooling system.
- Built-in transformer.
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THIS book is more than just informative, it equips the reader with a workable knowledge and understanding of magnetic tape recording as we see it today. *Ribbons of Sound* provides essential, factual information on all phases of modern tape recording in general, regardless of the type or make of recorder and brand of magnetic tape used. Eight incomparable chapters cover working instructions on such important matters as types of tape recorders, how the tape recorder works, characteristics of magnetic tapes, microphones, recording levels, acoustics, recording procedures, tape editing, splicing, filing and storing, recording from the radio, phonograph and television set, etc., are presented. Discover the magic of the ins and outs of magnetic tape recording. 128 pages jammed-packed with drawings and photographs illustrate the easy-to-read text of *Ribbons of Sound*.

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**SPECTO 88 ——— 8mm. ——— SPECTO 500**



A British made camera of really excellent design and finish. 4 speeds, 12, 16, 24, 48, single shot. Interchangeable lenses, built-in finder mask, easy loading.

With f/2.5 lens

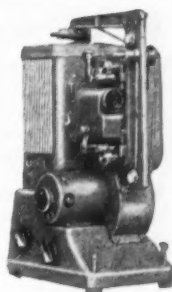
**£38 . 17 . 0**

Or 9 monthly instalments of **£5 0 6** incl. de luxe case.

or f/1.9 focusing **£45 . 3 . 0**

Or 9 monthly instalments of **£5 13 0** incl. de luxe case.  
Case only ... **£4 9 0**

The recommended projector for the Specto camera. This machine has 500w. lighting, giving maximum illumination from a well-designed optical system. Mains 200-250v. working, independent lamp/motor switching power rewind, 800ft. spool arms form carrying handle.



**£33 . 0 . 0**

Carrying case 45/-

Or 9 monthly payments of **£4 1 8** incl. case.

### 8mm. EUMIG ELECTRIC



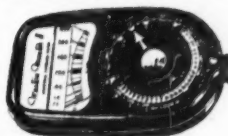
Battery operated electric motor giving constant speed without winding. 12.5mm. f/2.8 Eugon fixed focus lens. This camera, superbly finished in grey crackle, will take wide angle and telephoto attachments, remote control release, close up lenses, etc.

**£33 . 7 . 2**

E.R. case **£4 0 8**

Or by 9 monthly payments of **£4 6 9** incl. E.R. case.

### WESTON MASTER



Cine Meter ... **£10 . 18 . 3**

Ever Ready Case ... **15/-**

Or 9 payments of **27/-**, case included.

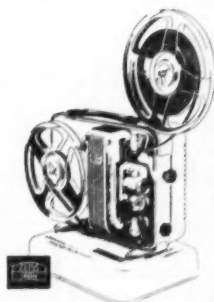
Invercone attachment ... **25/2**

### NOW AVAILABLE . . .

**8mm.**

**ZEISS**

### MOVILUX PROJECTOR



This superbly made compact machine is a typical Zeiss Quality product. 300 watt lamp and

aspheric condenser give maximum illumination, 400ft. capacity, hand or motor rewind. Weight only 11 lb. complete.

**£61 . 4 . 0** including lamp.

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**111 OXFORD STREET, LONDON, W.1**  
GERrard 1432/2239

**24 CHARING CROSS ROAD, LONDON,  
W.C.2** - - - - TEMple Bar 7165/9377

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TEMple Bar 9773/9221

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## Projectors (Secondhand)

9.5mm. Pathe Gem projector, and case ...	£27 10 0
9.5mm. Specto, 500 watt, 1 1/2in. lens ...	£33 0 0
9.5mm. Pathe sound projector with built-in amplifier, 32mm. lens, speaker and case ...	£47 0 0
9.5mm. and 16mm. Specto Standard projector, 1 1/2in. lens ...	£30 0 0
8mm. Specto, 500 watt, 1in. lens, and case ...	£32 10 0
16mm. Specto, 250 watt, Educational, with 2in. lens ...	£27 10 0
16mm. model 602 B. & H., 750 watt lamp, forward, still and reverse, all gear driven, with transformer and case ...	£50 0 0
16mm. model 622 G.B.-B. & H. Sapphire sound and silent cine projector fitted with spool arms taking up to 2,000ft. of film, 750 watt lamp, forward, still and reverse movement, 12in. speaker in blimp case, as new ...	£200 0 0

## Cameras (Secondhand)

8mm. Reporter, f/2.5 lens, E.R.C. ...	£25 0 0
8mm. Keystone, f/3.5 lens, 1 1/2in. Dallmeyer tele in hold-all case ...	£27 10 0
8mm. Kodak Reliance, f/2.7 38mm., f/2.8 tele, case ...	£40 0 0
8mm. Keystone, f/1.9 lens ...	£29 10 0
8mm. Bauer, f/2.7 lens, mint condition ...	£38 17 6
9.5mm. Pathe H camera, f/2.5 lens ...	£22 10 0
9.5mm. De Luxe Motocamera, f/3.5 lens ...	£10 10 0
16mm. Bolex H16, 1in. f/1.4 Switar, 16mm. f/2.8 Yvar, combination case ...	£165 0 0
16mm. Magazine Royal, f/1.9 lens, leather case ...	£77 10 0

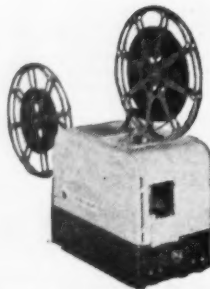
## Lenses (Secondhand)

1 1/2in. f/4 Popular telephoto in D mount ...	£8 17 6
1in. f/1.5 Dallmeyer speed in C mount ...	£10 10 0
1 1/2in. f/2.9 Triple anast. for Viceroy ...	£12 12 0
1in. f/2.9 Triple anast. lens coated in C mount ...	£7 17 6
2 1/2in. Maxiite projection lens for Victor ...	£3 0 0



**G.B.-B. & H. 613H**

With 750 watt lamp, 800ft. spool arms, still picture clutch, reverse switch, motor rewind **£75 0 0**



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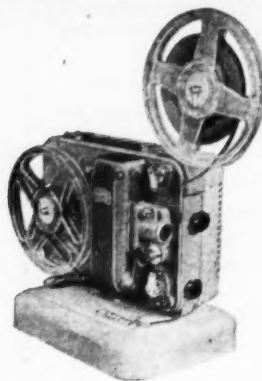
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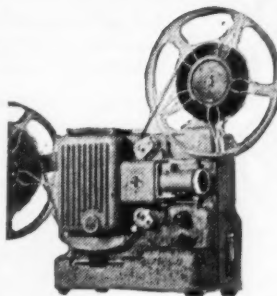
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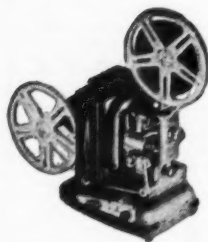
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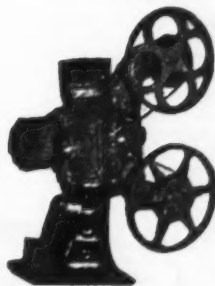
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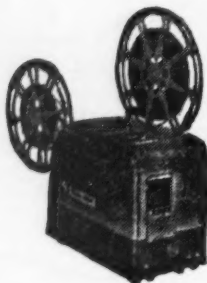


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GORDON MALTHOUSE

### Assistant Editor:

TONY ROSE

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# Leader Strip

When all the birds are faint with the hot sun,  
And hide in cooling trees, a voice will run  
From hedge to hedge about the new-mown mead;  
That is the Grasshopper's—he takes the lead  
In summer luxury—he has never done  
With his delights.

WHEN Keats wrote this, they doubtless did have hot sun, but even at Cannes this year continuous rain marred the opening of the amateur film festival—the first time in nine years of Cannes festivals that the weather had been so inconsiderate. For the Grasshopper Group, however, all was sunshine.

Grand prix d'honneur (a handsome Servres vase), awarded by the President of the French Republic; a tour of France (with £100 to do it on) awarded by l'Industrie Cinématographique Substandard; the cup for animation; cup presented by the Cannes Cine Club; gold medal awarded by the festival sponsors . . . all these for the Grasshopper Group's Ten Best winner, *The Battle of Wangapore*. Another Grasshopper entry, *Watch the Birdie*, gained second place in the animation class and second place in the genre section at UNICA. *Wangapore's* placing at UNICA was third (in the scenario class).

Now this is a breath-taking list of distinctions for a cine club to achieve. Already there are murmurs that such wholesale success can't be good for it, by which the murmurers also mean that it is not good for other clubs who

might feel discouraged from competing with a group which *always* scoops the pool. That it does so is a measure of the level of amateur film making here and overseas, but in the case of *Wangapore*, at any rate, it is also evidence that red hot enthusiasm and a capacity for taking infinite pains will command recognition, even though other no less essential qualities are not strongly marked.

*Wangapore* is a triumph of prodigious industry, wit and artistry—but it is imitative: an expert copy of familiar professional work. But because the wonder is, not that it is done so well, but that it is done at all, few judges of amateur work can be proof against it: it demands attention for its technical accomplishment alone. When John Daborn and his team devote their skill and astonishing application to work of real originality—and some of the Grasshoppers are already doing so—they may well scale the heights.

Meanwhile they are doing pretty well as they are. Any club or individual who will eat, sleep and dream cine, and who is ready to do as well as to dream, can achieve similar success. But if their film making is a spasmodic undertaking, a one evening a week hobby, they should ask themselves if they do any good by murmuring. For many of us, film making is just that and cannot reasonably be expected to be more, but we can take heart from the reflection that the amount of time one devotes to movie making is of much less importance than the *intensity* of the effort. Enthusiasm is the chief ingredient of success.

## ★ Greatly Enlarged Christmas Number

### NEXT MONTH

Here are some of the features awaiting you in next month's packed issue—informative, practical, stuffed with the kind of advice you find most helpful. And in addition there is a generous selection of fully illustrated features for your entertainment: home cinemas from the de luxe to the utility, accounts of the making of especially interesting

amateur films and of amateurs' cine experiences . . . all this and much else in the Christmas number on sale 20th Nov., price 2s. It is wise to place a firm order with your newsagent or dealer, for the A.C.W. Christmas numbers are always quickly sold out.

**COLOUR** Your shots are too thin, too red, too green, too dense? This detailed survey of controls in colour filming explains the reason and the remedy. It also tells you a lot more: why 16mm. colour is potentially better than 8mm., when to give half a stop more or less exposure, and why, how to get a warm tint, how to recognise the signs of a low colour temperature, what mireds are and the part they play in your colour filming, how to produce chemical fades, how to reduce one or more of the three primary dyes, etc., etc.

#### Finding Your Way Around Professional Colour Systems

Do you know the difference between "Colour by Technicolor" and "Print by Technicolor" in screen credits? Do you know that the same colour systems appear under different names? Do you know what Agfacolor has in

common with Sovcolor, Trucolor with Eastman Color, Ansacolor with Metrocolor?

**WIDESCREEN** How to make simple anamorphic attachments which require of the constructor no special skill or knowledge of optics. For those who prefer to buy rather than make, there are A.C.W. test reports of a number of squeeze lens now available.

#### Finding Your Way Around Professional Wide Screen Systems

You are familiar with CinemaScope, VistaVision and similar well established systems, but what do you know about Polyvision, Camerascopes, Plastorama, Cinepanoramic and some fifteen others?

**SOUND** The how and the why of microphones for cine use, with full details of more than 30 models. Making your own sound effects. Ideas for tape recording: 48

spoke (7½ i.p.s.) and 96 spoke (3½ i.p.s.) stroboscopes for tape sync., ready for cutting out.

**50 EDITING AIDS** A full illustrated survey of splicers, viewers, rewinders and editing accessories.

**50 STARS OF COMEDY** A miniature history of film comedy, all the films mentioned (nearly 200 of them) being available on 8mm., 9.5mm. or 16mm.

**PROJECTION** A miscellany of practical hints, with special section on splicing.

**OVER 250 AMATEUR FILMS** Listed in a comprehensive catalogue of club pictures available for club and, in many cases, home showing.

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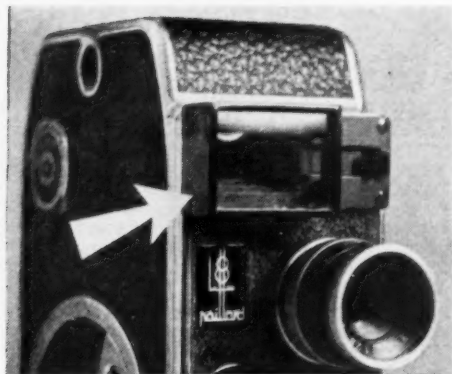


Fig. 1: Completed prism shown in position on camera.

Take plenty of close-ups, we are told, but unfortunately neither a lens focusing to short distances nor a set of close-up lenses are in themselves always sufficient to ensure success, for it is not easy to see through the viewfinder the picture you intend to take through the lens. Parallax—the distance between the optical axis of the viewfinder and that of the taking lens—is the villain of the piece.

Some manufacturers employ a series of correcting prisms; their cost is quite considerable, but efficient substitutes can be made simply from Perspex. Being fitted to the viewfinder, they have no effect on either focusing or taking. And the cost? About sixpence.

The prism shown here is fitted to a Bolex 8mm. camera, but the principles and methods used apply equally well to prisms for other cameras. Some variation in mounting and angle may be needed, but the Perspex is easily worked, so this should not prove very difficult. First make a line drawing (exact size) of the viewfinder window and lens opening as they appear when seen from the front of the camera. (Fig. 2.)

This drawing is used for finding the distance between the axis of the viewfinder and that of the lens (i.e., the amount of parallax), and for marking out the size of the prism. Select from the table, page 650, the angle to be used in your prism to correct parallax at the distance shown at the top of the table, and make a thin cardboard template (Fig. 3) to serve as a guide to accurate filing. Clamp the Perspex firmly in a bench vice, and file down to the selected angle, checking frequently with the template.

During filing, watch the line formed at the junction of the

# Seeing What You Take

By J. NEWBERT

filed and unfiled surfaces and keep it at right angles to the edge of the Perspex block, or your prism will not be accurate. Having roughed out to the required angle, remove the block from the vice and rub it (using a circular movement) against a smooth file. Continue in the same way on medium emery cloth stretched over a flat surface, finishing with No. 00. Polish on a piece of cloth soaked in metal polish, similarly stretched over a flat surface. Your prism is now ready for its preliminary check.

Set up the camera on your titler in the usual way and place a letter X on the centre of the titler frame. Fix the prism temporarily on the front of the viewfinder by an elastic band so that its perimeter takes up the

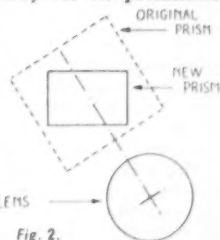


Fig. 2.

position indicated by the dotted line in Fig. 1. The prism will appear tilted on those cameras in which the viewfinder is not vertically above the lens. Move the camera backwards or forwards until the X appears in the centre of the viewfinder and measure the distance from camera to titling board. This is the point at which parallax is corrected. (The distance should then be noted for identification in case others are made later.)

Remove the prism from the viewfinder and lay it on the drawing again, in the position

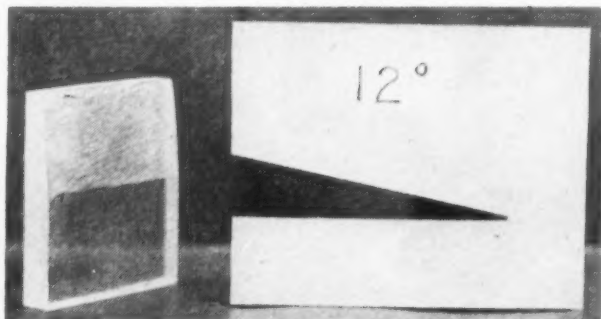
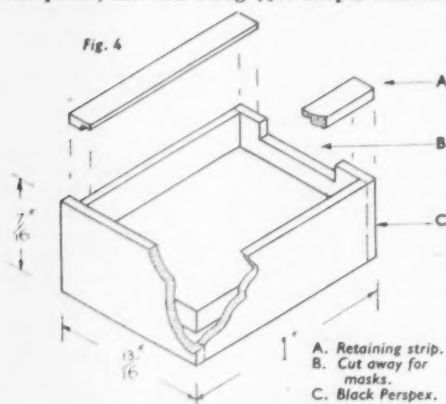


Fig. 3: Template and partially filed prism. Note the line of intersection of the filed and unfiled surfaces of the prism.

indicated by the dotted line. Trace the outline of the viewfinder area showing through directly on to the Perspex (Fig. 5 shows a prism so marked out) and cut to size. After a final polish, the prism is ready for mounting in its frame.

The frame (Fig. 4) consists of a box of black Perspex  $\frac{1}{8}$ th thick cemented to the edges of the prism, one end being  $\frac{1}{8}$ th deeper than the



other three sides to prevent the prism sliding too far across the viewfinder window. The frame should be so made that the back face of the prism is parallel to the viewfinder window when in its working position.

The slides, which fit in the grooves on the viewfinder, are filed to size and cemented into place on the edges of the frame, as shown in the drawing. Owing to the smallness of the slides, it is advisable to "trap" the strips of Perspex between two flat pieces of wood to hold them in place when filing.

Do not try to fit your prism to the camera immediately, but allow the cement to dry and set thoroughly for twelve hours. Then clean off the surplus cement and fix the prism to the camera so that it is a good push fit. Finally, re-check the prism on the titling board, and when the distance at which parallax has been

TABLE OF PRISM ANGLES.

Parallax error of camera	Distance at which parallax is eliminated		
	20in.	15in.	11in.
1 $\frac{1}{8}$ in.	7°	9°	12°
1 $\frac{1}{2}$ in.	9°	12°	16 $\frac{1}{2}$ °
2 in.	11°	14 $\frac{1}{2}$ °	19 $\frac{1}{2}$ °

corrected is found, it should be marked on the prism itself. A steel gramophone needle, with its butt pushed into a pencil-shaped piece of wood, is a useful engraving tool for this purpose. The lettering will show up more clearly if rubbed over with photographer's white ink.

For the entertainment of boffins who wish to calculate their own angles, here is the formula for finding the angle of the prism:

$a$  = angle of prism.  
 $x$  = angle by which light ray has to be deviated to correct parallax.  
 $p$  = refractive index of Perspex = 1.4949.

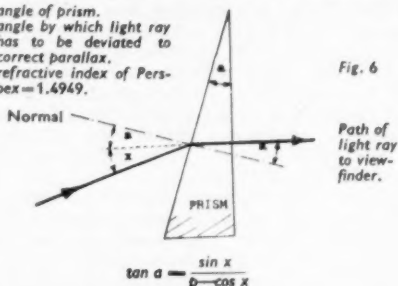


Fig. 6

#### MATERIALS REQUIRED

For one prism you need:  
 Clear Perspex  $1\frac{1}{2} \times 1\frac{1}{2} \times \frac{1}{8}$  in. One off. Prism.  
 Black Perspex  $1 \times \frac{1}{2} \times \frac{1}{8}$  in. Four off. Sides.  
 Black Perspex  $1 \times \frac{1}{8} \times \frac{1}{8}$  in. Two off. Retaining strips.

#### DISNEY CARTOONS NOW IN COLOUR

For the first time, the G.B. Film Library are able to distribute Disney Movie-paks in colour as well as monochrome. In 16mm. sound and silent and 8mm. silent versions. New autumn releases include *Donald's Beach Picnic*, *A Gentleman's Gentleman*, *Pluto Junior*, *Early to Bed*, *Window Cleaner Donald* and *Hockey Champ Donald*.

Other autumn Movie-paks include two westerns featuring Hopalong Cassidy; three Woody Woodpecker cartoons; a sports film, *Thrills on Horseback*; a Lotte Reiniger shadow cartoon of the popular *Hansel and Gretel* fairy tale and an adventure film, *Chimp the Cowboy*. They will all be available before Christmas.

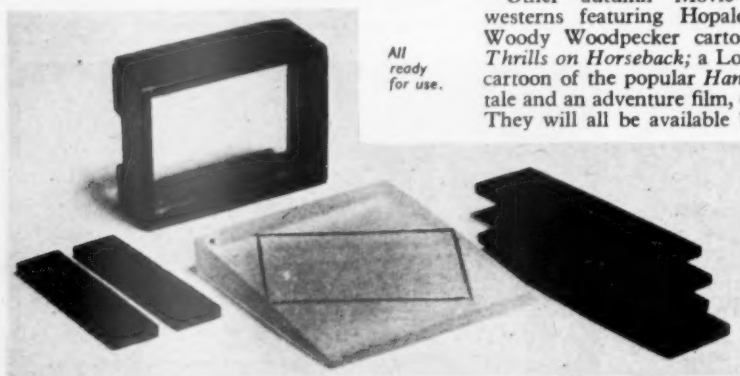


Fig. 5. Completed prism and in foreground parts required for a second prism. Note the finished shape marked out on rough prism.

## EUROPE CHOOSES THE TOP FLIGHT AMATEUR FILMS

**How the Competing Countries Lined Up:** 1. Italy (216.94 points). 2. Belgium (199.87). 3. Spain (199.01). 4. France (197.86). 5. United Kingdom (197.19). 6. Germany (195.54). 7. Switzerland (193.60). 8. Saar (185.73). 9. Denmark (184.65). 10. Sweden (169.19). 11. Austria (168.09). 12. Holland (155.01). The following countries also entered films: Czechoslovakia (*hors concours*), Finland, Luxembourg, Norway, Poland (*hors concours*), Portugal and Yugoslavia.

**THE PRIZES** Grand Prix de l'UNICA: Italy; cups for Belgium and Spain for coming second and third respectively; prize for best film: Italy; gayest film: Switzerland; cup for country not hitherto featuring in the prize list: Saar.

### TOP TO TAIL

#### Story Films

1. *Le Avventure dell'altro io* (Candiolo & Moreschi—Italy), 16mm., 79.47; 2. *Konflikt* (Herman Wuyts—Belgium), 16mm., 75.53; 3. *'Battle of Wanganore' (Grasshopper Group—U.K.)*, 16mm., 75.13; 4. *Das Ei des Gasimir* (Lussi, Meister & Schudel—Switzerland), 16mm., 73.27; 5. *Las Tijeras* (Pedro Font—Spain), 16mm., 69.27; 6. *Elevator* (K. Elvers—Denmark), 16mm., 68.60; 7. *Patoum* (P. Rihouet—France), 16mm., 68.27; 8. *De Kampioen* (C. Burki—Holland), 16mm., 67.87; 9. *Et Sereif av Sol* (Workgroup de Fem OKK—Norway), 16mm., 66.40; 10. *Angelica* (H. O. Schirmacher—Germany), 16mm., 64.07; 11. *Lacrimosa* (Manfred Wimmer—Saar), 16mm., 62.33; 12. *Le Gros Los* (Camille Robert—Luxembourg), 8mm., 60.86; 13. *Skurugatatrollet* (G. Bergmann—Sweden), 16mm., 59.06; 14. *Der Geldbriefträger* (Gary Gruber & Bob Hauser—Austria), 16mm., 58.67; 15. *Diagnosi* (E. Nuorala & A. Wahteransika—Finland), 16mm., 58.56; 16. *Und wieder lauten die Glocken* (Gary Gruber—Austria), 16mm., 57.33; 17. *Le Cygne* (Gindt & Laux—Luxembourg), 8mm., 50.88; 18. *Pa Fast Mark* (L. Beckmann and E. & K. Pihl—Finland), 16mm., 40.40.

#### Genre

1. *Gessen* (Felipe Sagues Badia—Spain), 16mm., 73.87; 2. *'Watch the Birdie' (V. Linne-car, K. Learner, D. Taylor, B. Godfrey—U.K.)*, 16mm., 68.93; 3. *Abstradioti* (Robert Allin—Denmark), 9.5mm., 68.13; 4. *Atomromanse* (H. J. Bronstrup—Germany), 8mm., 68.07; 5. *Finale* (Fr. Van Steen—Belgium), 8mm., 66.27; 6. *Reve d'Amour* (R. & G. Lafay—France), 16mm., 65.93; 7. *Whoin?* (Dr. Max Abegg—Switzerland), 16mm., 64.33; 8. *Jazz* (Othmar Anschutz—Saar), 9.5mm., 64.10; 9. *Magie* (R. Balensiefen—Germany), 8mm., 63.60; 10. *La Pupa* (P. Bergamo—Italy), 16mm., 63.60; 11. *Mambo* (M. Freid, U. Brandell—Sweden), 16mm., 63.53; 12. *Grille und*

*Ameise* (Helmut Elgner—Saar), 8mm., 61.33; 13. *Die Minna* (Gary Gruber, Bob Hauser—Austria), 16mm., 60.75; 14. *Angulos y Polichinelas* (Jose Mestres Ortega—Spain), 16mm., 60.20; 15. *'Triplet' (Robert McLeish—U.K.)*, 16mm., 60.07; 16. *The Man with the Dogface* (J. W. van Hilto—Holland), 8mm., 50.27; 17. *Journey into Space* (C. T. H. Lovstad—Denmark), 16mm., 50.00.

#### Documentary

1. *Wings and Rings* (Juhani Paatela—Finland), 16mm., 74.07; 2. *Fra Terra e Mare* (Dr. Farneti Franco—Italy), 16mm., 73.87; 3. *La Montagne aux Meteorites* (Bissierix—France), 16mm., 72.66; 4. *Goldi sucht die Freiheit* (Wilhelm Herrmann—Germany), 8mm., 72.40; 5. *Glasmalerei* (Helmut Elgner—Saar), 8mm., 68.40; 6. *Toros et Toreros* (Dr. Ratel—France), 16mm., 68.13; 7. *Le Heron* (G. Deuquet—Belgium), 8mm., 67.07; 8. *Mattino sull'Arno* (A. Bacherini—Italy), 16mm., 66.60; 9. *Fete des Vignerons*, 1955 (W. & R. Fankhauser—Switzerland), 16mm., 65.00; 10. *Nostalgie* (Enrique Fite Sala—Spain), 16mm., 64.87; 11. *Bruges* (H. Gyselinck—Belgium), 16mm., 63.67; 12. *'Rode Safely' (E. Lambert—U.K.)*, 16mm., 62.13; 13. *Vom Blech zur Trompete* (AFC Frauenfeld—Switzerland), 8mm., 61.47; 14. *Chapeaux de Paille* (A. Carmo do Botelho—Portugal), 16mm., 59.47; 15. *Romantik am Wege* (Franz Vendl—Austria), 8mm., 57.67; 16. *Tapiolan Tansuilla* (Ensio Pulkila—Finland), 16mm., 57.46; 17. *Ud i Naturen* (K. A. Hansen—Denmark), 9.5mm., 56.92; 18. *Bryn vid Havet* (Nils Joensson—Sweden), 16mm., 55.60; 19. *Le Gant du Pied* (Lexy & Laux—Luxembourg), 8mm., 47.60; 20. *Om de eerste Groene* (J. Tukker—Holland), 8mm., 45.87; 21. *Brand in de Krant* (Achterhoekse Smalfilm—Holland), 8mm., 44.80; 22. *Le Train en Zagorje* (Mohovil Pansini—Yugoslavia), 16mm., 43.73; 23. *Matin* (Mojslovic/Maricic Bugarcic—Yugoslavia), 16mm., 41.27.

## Curtain Countries Rejoin the West

D. M. Elliot, B.A.C.C. delegate to the UNICA conference at Zurich, reports the competition entries and results

Two features contributed to making the 1956 Festival and Congress held at Zurich under the auspices of Union Internationale du Cinema d'Amateurs perhaps the most rewarding of the UNICA events held since the war: the renewed expression of determination to maintain UNICA as the focal point of the international movement for amateur cinematographers; and the re-emergence as competitors of Yugoslavia, Czechoslovakia and Poland.

In the Classement des Nations—based on the gross total of marks awarded to the best film entered by each country in each of the three classes—Great Britain was placed fifth,

and in the individual classes the British films gained one second and one third place, while the two other British entries (each country may enter four films, of which three are taken into calculation in the Classement des Nations) came 12th in one class and 17th in another. (See list above.)

In the UNICA Festivals, all films awarded an average of over 73 points by the jury (which this year had 15 members) are placed in the "first class" category; those with 66 to 73 are ranked in the second grade; and from 60 to 66 in the third class. Films awarded fewer than 60 points are "unplaced". The prizes, of course, go to the highest marked films, but it



is interesting to note that no British entry was unplaced and that, on the other hand, *Wangapore* gained only third prize although awarded 75.13 points.

Had it been entered in the genre class—as some of the jury maintained it should have been—it would have been placed first in that category, for the winning genre film (*Gessen*, by Felipe Sagues Badia, of Spain) received only 73.87 points. *Wangapore*, indeed, probably lost marks in the scenario class, because it is the custom for UNICA jurymen to mark down a film they believe to have been entered in the wrong class. This happened to several films at Zürich.

### First-Class Comedy

Speculation about *Wangapore* was made doubly interesting at Zürich because it was known that the film had been declared “the best film entered” at Cannes. UNICA juries—quite properly—are not influenced by what happens elsewhere, and the award for the best film shown at Zürich went to the Italian winner of the scenario class—*Le Avventure dell'altro io* (by Candiolo and Moreschi), which gained 79.47 points. This Italian production is a first-class comedy but, in my view, it was along way off being the best film shown at Zürich. However, that's a personal opinion, and on marks the film was certainly well in the lead. It was the only film shown publicly at the closing banquet, where it received well-merited rounds of laughter and applause, but the film chosen for presentation on Swiss TV was *Watch the Birdie*.

At the conclusion of one of the very long Congress Sessions, M. Andre Avasse, of France, remarked: “Monsieur Elliot est toujours ‘contre’”. It was nearly the same with the results! My marking agreed with the majority in only one case—the Spanish film *Gessen*, a brilliant interpretation of a Biblical theme, carried out in vivid colours, clouds of smoke and dissolving figures and symbols.

### A Respite from the Macabre

Comedy was stronger this year than for a long time—thank heavens for a respite from the macabre!—and it is a measure of the vast improvement in amateur production that most of it was very good. That's something that could not have been said of amateur comedy a few years back. Then it tended to be crude; this year it was mellow.

The winning Italian film (*Le Avventure*) pictures a young man's thoughts at his fiancée's party. But he landed at the altar just the same. Three other excellent comedies in the scenario class were *Das Ei des Casimir* (Swiss) placed 4th; *Elevator* (Denmark) 6th, and *De Kamoiden* (Holland) 7th. Booked together, they would provide a most amusing evening.

Second in the scenario class was the Belgian film, *Konflikt*. A gangster thriller very much in the *Sidetracked* manner, it provided another demonstration of the versatility of young

Herman Wuyts, who has ranged through comedy, documentary and scenario with great skill in successive UNICA festivals. The winning documentary film was a silent colour production from Finland on the ringing of birds. Of its kind it was outstanding, and it had the great merit of all the best silent films—the pictures really told the story.

### Unplaced Entries

Among the unplaced entries were several very good movies such as Pedro Fon's *Las Tijeras*, a study of sadism; *Goldi sucht die Freiheit*, an 8mm. story by Wilhelm Herrmann (Germany) of a pet hamster's nocturnal escapades (it would be a riot at a children's party); *Toros et Toreros*, Dr. Ratel's study of bull-fighting and Enrique Fite's *Nostalgia*. In all, 63 films were viewed by the jury; 70 had been entered but seven were either withdrawn or not screened for technical reasons.

It was stimulating to find three West European countries back in the UNICA fold. The Yugoslavian films were included as Festival entries, and this country had a member on the jury, but, pending clarification of points of procedure, the films of Poland and Czechoslovakia were deemed to be “hors concours”. From what was seen, however, some strong competition, particularly from the Czechs, may be expected in years to come. In 1947, '48 and '49, Czechoslovakia was among the first three in the *Classement des Nations*, and it appeared this year that the old skill has not been lost.

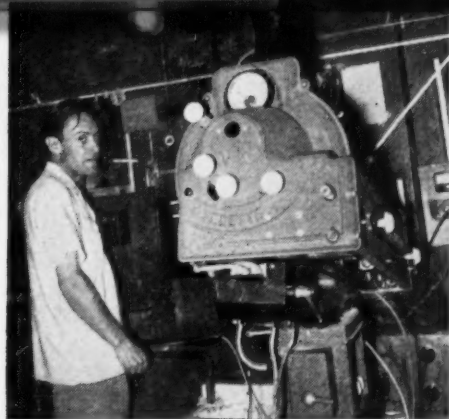
### Two Major Issues

The two major issues before the Congress were the desire to maintain UNICA's place as the leading international amateur film festival, and the need both to clarify the classification of films and to ensure that the jury are enabled to carry out their task—by no means an easy one in an international competition—with the maximum of efficiency. Italy had submitted proposals for tightening up—or simplifying—the definitions, but Germany proposed that all films be entered unclassified and that the jury place the films in the most suitable categories.

This would obviate the marking down suffered by some films this year and so save some heart-burning. But it wouldn't make things easier for the jury! Both proposals have been remitted to national associations for consideration, and a decision will be reached at the 1957 Congress at Rome.

As for the main issue—the status of the UNICA Festival—anxiety was expressed about the growing number and attraction of “commercial” amateur competitions, but it was agreed unanimously to endorse the Angers decision that no film will be accepted for the UNICA Festival if it has been shown previously at any other international competition. The Angers rule was suspended this year because the Congress was held after the Cannes Festival, instead of prior to it, as formerly. From now on there will be no exceptions to the rule.

(Continued on page 684)



Above: Vedette 16mm. arc projector, adapted last year for 8mm. films screened at the Cannes festival, was used again this year with great success (120ft. throw, 22ft. screen). Three 8mm. films gained awards. Right: first night at the Palais des Festivals and judges' box in the grand circle.

## Elegance at Cannes

Six films which achieved only relatively low placings in the UNICA competition gained major awards at the ninth amateur film Festival at Cannes. One, indeed, which came 17th and last at Zürich came second in the puppet class at Cannes. But *Gessen* secured a first prize in both festivals. As mentioned in Leader Strip (page 648), the film of the year at the Riviera show was *The Battle of Wangapore*, with *Watch the Birdie* second to it in the cartoon class.

Elegance and lavishness were, as before, the keynote of the ten nightly screenings, no fewer than 24 prizes being awarded (for the gayest film, best filmed poem, filmed song, interpretation of set theme, for example, as well as in the more orthodox classes of scenario, docu-



mentary, travel, etc.), 11 countries were represented in the prize list. About two-thirds of the entry were 16mm., and most of the remainder 8mm. One wide screen 16mm. film was shown, a somewhat surrealist piece which did not make the best use of the large size. The majority of the films had sound-on-tape accompaniments.

Some 80 pictures were screened, and the festival was brought to a stylish close with a fashion show and a dinner and ball at one of the most fashionable hotels.

## Where to See the A.C.W. 1955 Ten Best

**RUGBY.** 25th Oct., 8 p.m. Presented by Guildhouse Film Unit and A.A. Film Society at "The Laurels", Dunchurch Road, Rugby. Tickets 1s. 6d. from Guildhouse, St. Matthew's Street, Rugby.

**WOOD GREEN.** 26th and 27th Oct., 7.30 p.m. Presented by St. James-at-Bowes Film Unit at St. James-at-Bowes Church Hall, Arcadian Gardens, Wood Green, London, N.22. Tickets 2s. from V. W. Prime, 242 Lyndhurst Road, Wood Green, London, N.22.

**BRISTOL.** 30th Oct., 7.30 p.m. Presented by Bristol Cine Society at Grand Hotel, Bristol. Tickets 2s. from H. R. Massey, 25 Battersea Road, Bristol 5.

**NELSON.** 30th and 31st Oct., 7.30 p.m. Presented by Northern Camera Exchange Ltd., at Civic Centre, Stanley Street, Nelson, Lancs. Tickets free from Northern Camera Exchange Ltd., 56 Manchester Rd., Nelson, Lancs.

**BELFAST.** 6th and 8th Nov., 7.45 p.m. Presented by City of Belfast Y.M.C.A. Cine Society at Minor Hall, Y.M.C.A., Wellington Place, Belfast. Tickets 2s. from Y.M.C.A. Office.

**LARNE.** 7th Nov., 8 p.m. Presented by City of Belfast Y.M.C.A. Cine Society at Gardenmore Lecture Hall, Larne. Tickets 2s. from J. Kane & Sons, Main St., Larne.

**BRITTON, London.** 7th Nov., 8 p.m. Presented by Astral Cine Club at Assembly Hall, Lambeth Town Hall, Brixton Hill, London, S.W.2. Tickets 2s. 6d. from A. A. Hines, 183 The Glade, Croydon, Surrey.

**SHREWSBURY.** 8th Nov., 7.30 p.m. Presented by Shropshire Photographic Society, Cine Section at Banqueting Room, Music Hall, Shrewsbury. Tickets 2s. from H. B. Eldred, 23 Wyle Cop, Shrewsbury.

**HALIFAX.** 12th Nov., 7.30 p.m. Presented by Halifax Cine Club at Marlborough Hall, Crossley Street, Halifax. Tickets 2s. from J. D. Morley, 5 Moor Lane, Illingworth, Halifax.

**CANTERBURY.** 16th and 17th Nov., 7 p.m. Presented by Canterbury A.C.S. Film Unit at Legion Hall, New Dover Road (opp. Telephone House), Canterbury. Tickets 2s. 6d. from the Secretary, Grange Studios, 65 New Dover Road, Canterbury.

**CAMBRIDGE.** 20th Nov. Presented by Granta Film Unit at The Guildhall, Cambridge. Tickets 2s. from University Cameras, 1 St. Mary's Passage, Cambridge.

**ROCHDALE.** 20th and 21st Nov., 7.30 p.m. Presented by Rochdale and District Cine Society at Champness Hall, Drake Street, Rochdale. Tickets 2s. from D. S. Woolfenden, 14 Manchester Road, Rochdale.

**DONCASTER.** 22nd Nov., 7.30 p.m. Presented by Doncaster Cine Guild at Technical College Hall, St. George Gate, Doncaster. Tickets 2s. from R. W. Jones, 57 Watchhouse Lane, Doncaster.

**OXFORD.** 24th Nov., 7 p.m. Presented by Magdalen College School Cine and Photographic Society at "Big School", Magdalen College School, Oxford. Tickets 1s. 6d. from R. E. J. Foster, 107 Southmoor Road, Oxford.

**DUNDEE.** 28th and 29th Nov., 7.30 p.m. Presented by Dundee Cine Society at The Little Theatre, 58 Victoria Road, Dundee. Tickets 2s. 6d. from J. D. Brown, 26 Castle Street, Dundee.

**SOUTHPORT.** 29th and 30th Nov., 8 p.m. Presented by St. James' Film Society at St. James' Memorial Hall, Lulworth Road, Birkdale, Southport. Tickets 2s. 6d. from Kay & Foley, 623 Lord Street, Southport.

**SHEFFIELD.** 29th, 30th Nov., and 1st Dec., 7.30 p.m. Presented by City Films Kinematograph Society at Ponsfords Demonstration Theatre, London Road, Sheffield 8. Tickets 2s. from J. E. Clark, 7 Whitwell Crescent, Stocksbridge, Sheffield or Sheffield Photo Co., Norfolk Row, Fargate, Sheffield 1.

# And Now, Projector, Tape, and Camera Sync.

By JOHN R. SIMMONDS

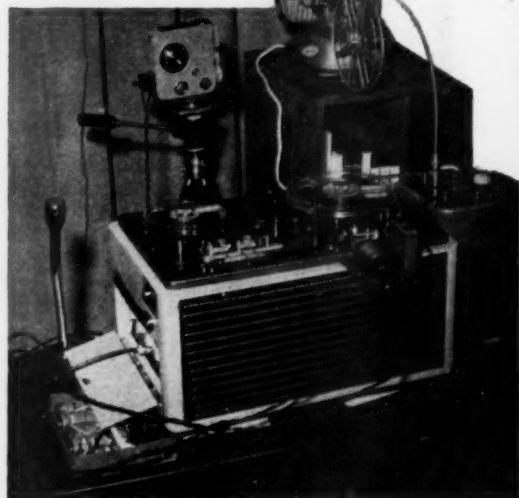
Many excellent ideas have been put forward in A.C.W. for achieving sync. between tape recorder and projector, but we have yet to find a solution to the problem of sync. between recorder and camera. There is, of course, a highly scientific way of achieving perfect camera-to-tape sync., but this involves electronic pulses and valves and considerable modifications to both camera and recorder; if you can afford all that, you might as well go in for S.O.F. and be done with it.

A simple attachment can, however, be produced: it is certainly no more complex than the mechanical coupling cum variable loop which has proved so adequate for projection. Obviously you can't expect too much of it, but with the exercise of care and patience it will capture sound and voice as the camera button is pressed and give it all back—in sync.—every time the film is screened.

The requirement is to record a certain length of tape at the same time as a fixed number of film frames are exposed, and to play back that length in exactly the same amount of time as it takes to project the associated film frames. *It does not matter—within certain limits—what the tape speed is, so long as it is consistent.* We can liken the mechanics of it to a jockey gear being driven by, and driving, two gears. Regardless of the size of the jockey gear, driving and driven will go at exactly the same relative speed.

By fitting a micro-switch on an extension to the camera release button, arranged so that its contacts are normally closed, we then break

Fig. 1: The complete equipment. For calibration fit film loops as in Fig. 4.



an electrical circuit at the instant the camera release is operated. This circuit will remain open until the moment the shot is finished, when it will close again.

On the recorder, the tape is drawn through by the constant speed capstan, against which it is held by a spring-loaded jockey wheel. It is only when this jockey wheel is loaded against the capstan that the tape will be drawn between them, even though the capstan continues to revolve under power from its motor and flywheel.

*The recorder/projector part of the system described here follows a familiar design, but provision for camera sync. takes it a stage further. The author puts a home-made switch on the camera button and a solenoid on the pressure roller of the recorder capstan and then matches camera speed to projector speed by running loops of film of exactly the same length, and with one frame marked, in camera and projector. The recorder is linked to, and controls the speed of, the projector. The camera speed governor is adjusted by trial and error until it is running at exactly the same speed as the projector. When Mr. Simmonds evolved this system he was living abroad and lacked many of the facilities available here. His camera switch is neat enough, but we should perhaps point out that in Britain one can do the same sort of thing more easily with a miniature type micro-switch.*



Fig. 2: Camera release switch and bracket.

All that is necessary to start and stop the tape instantly is a small electro-magnet solenoid which, when energised, will pull the jockey wheel just sufficiently to release the pressure on the tape. The balance on the feed and take-up spools, together with the slight friction at the record and erase heads, prevents over-running, and the fact that the capstan continues driving—and attached to a heavy flywheel—effectively cuts down the tape accelerating period.

By wiring the camera switch into this solenoid circuit our first requirement is satisfied, but it will not in itself give synchronism between sound and picture during projection unless the camera has been set to run at the same relative speed to the tape as the projector. To "calibrate" the equipment, the projector must first be linked to the tape recorder with the mechanical coupling cum variable loop synchroniser, and the camera to the tape recorder with the built-in switch, flexible wire, batteries and solenoid. Then you lace a loop of unsplit film with one frame marked, into the camera and an identical length of split film—also in a loop—into the projector.

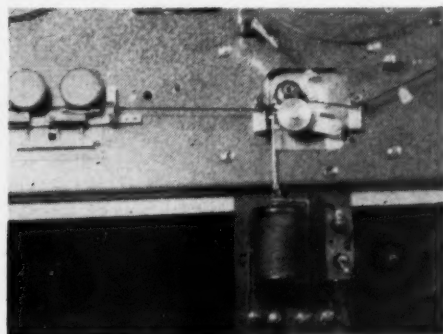


Fig. 3: Tape recorder jockey solenoid, shown in the energised position, i.e., capstan running, tape disengaged.

Now switch on projector and recorder. The projector will not run because the tape loop is pulled in and the sliding resistance disconnected, and the tape cannot travel because the jockey wheel is pulled off by the energised magnet (the camera switch is closed until the release button is operated).

Press the extended camera release button for, say, 10 seconds. The tape recorder and the projector will each have operated with the camera, and each will have stopped when the camera button was released—the tape recorder because the solenoid was re-energised and the projector because the tape loop pulled in, disconnecting the sliding resistance. Now check the positions of the two marked frames. If camera and projector ran synchronously, they will be in the same relative positions. If they are not, the camera speed governor must be adjusted and marked with a hair line for future reference.

The camera switch is made from three pieces of compressed laminated fibre-board and contains the fixed and moving contacts as shown in the sectional detail. The extended operating button is turned from paxolin and carries a 2 BA thread that screws into the moving contact—a 2 BA brass nut turned to a cone. This threading allows the contact opening and closing point to be adjusted to coincide exactly with the operation of the camera escapement.

The switch is attached to an aluminium angle mount by two 8 BA countersunk screws tapped into the angle. This bracket is in turn fixed to the camera by a 10mm./ $\frac{1}{4}$ in. BSW adaptor, which permits the camera to be fitted on the tripod in the normal way. A short length of twin flex is connected to two fixed contacts of the switch, and terminates in something which by a considerable stretch of the imagination might be called a plug. This is for the extension lead back to the tape recorder solenoid.

Now for the tape recorder. (It may be that your recorder already uses a solenoid to hold the capstan jockey wheel against the tape, in which case there will be no "hold off magnet" problem; the camera switch will need to be modified to "off", whereas the one described is of the "on" type.)

#### No Permanent Fittings

For the spring-held capstan jockey it was necessary to make a short extension to the rocking arm to obtain the requisite leverage. A 4 BA square brass nut was soldered to the rocking arm extension, hole in line with the direction of travel. This was to enable the solenoid pull rod to slide through whenever the jockey wheel was moved clear by the manual operating lever of the tape machine. This was the only "de-valuing" modification necessary, all other components being attachments requiring no permanent fittings.

The solenoid—a simple 12 volt 0.12 amp D.C. coil with a solid plunger—is fixed to a piece of fibre-board that slides under the tape deck. Also on the board is a 0.1 micro-farad condenser connected across the camera

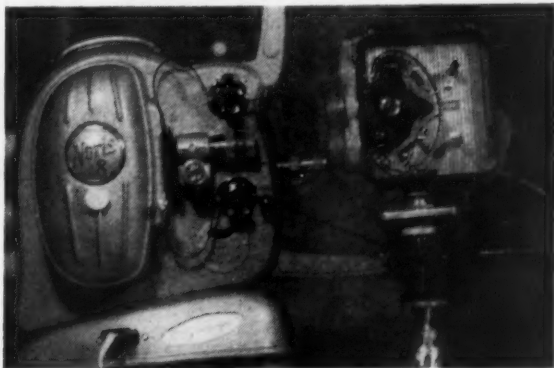
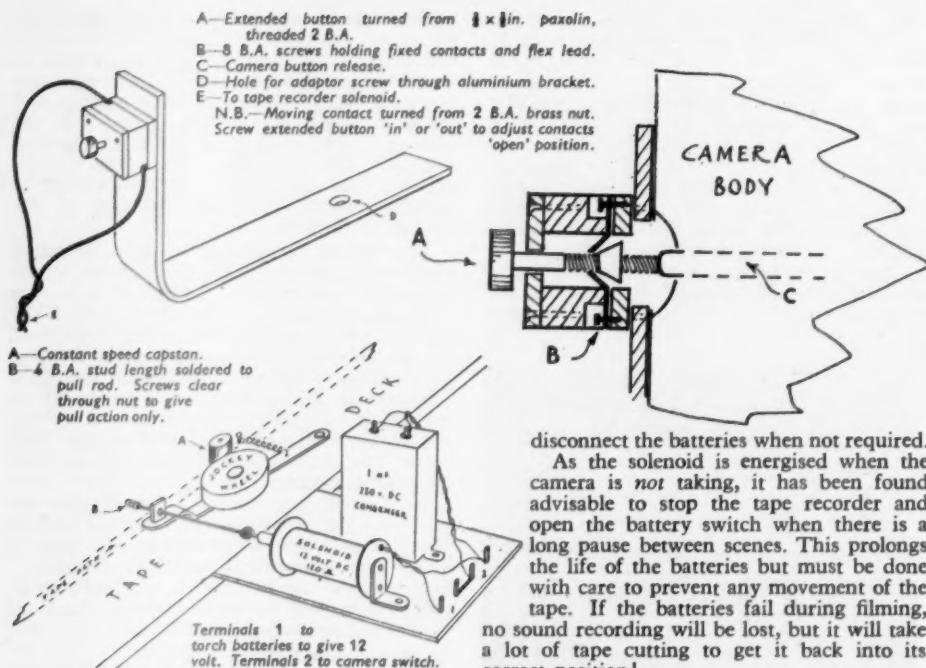


Fig. 4: Film loops in camera and projector for calibration.





switch. This functions as a spark silencer and also assures snap action of the solenoid. The electrical supply is obtained from nine 1.5 volt U2 type torch batteries connected in series. A tumbler switch is included in the circuit to

disconnect the batteries when not required.

As the solenoid is energised when the camera is *not* taking, it has been found advisable to stop the tape recorder and open the battery switch when there is a long pause between scenes. This prolongs the life of the batteries but must be done with care to prevent any movement of the tape. If the batteries fail during filming, no sound recording will be lost, but it will take a lot of tape cutting to get it back into its correct position!

The usual precautions against picking up extraneous noises must be taken. We found that a woollen sweater wrapped round the camera and putting the tape machine in a remote corner helped a lot.

## ON THE WAY: New Magnetic Recording and Sync. Equipment

WE ARE engaged in testing three new items of outstanding interest to sound enthusiasts:

(1) The Noris 8 Synchroner projector with Noris Synchromat tape synchronising device which enables the projector to be run in sync. with an ordinary tape recorder;

(2) The Cinesync unit, by Sound Television Ltd., of Aldershot, which permits most types of silent projector to be synchronised to a tape recorder;

(3) The Italian-made 8-Sonor magnetic

### Electronic Eye Camera Arrives

The Bell & Howell 200-EE 16mm. camera, briefly described in our September issue, becomes available in this country in October. This is the "electric eye" camera incorporating a p.-c. exposure meter which automatically varies the lens aperture according to changes in light intensity, the gear train rotating the iris being powered by a battery-driven motor. With 20mm. f/1.9 lens, and supplied in a carrying case containing a device to prevent the camera from being operated while in transit (designed, of course, to safeguard the batteries), it costs £165, plus £66 P.T. Wide angle and telephoto attachments which screw on the 20mm.

sound stripe attachment: this incorporates a complete magnetic sound head which clamps to the top spool arm of almost any 8mm. projector. The record/reproducer amplifier supplied with the outfit serves as a base for the projector and the loudspeaker is housed in the carrying case. A 16mm. version is also in production. We hope to publish full test reports in next month's Christmas issue.

lens and do not affect the automatic exposure control will be available later. A comprehensive test report will be published in A.C.W. in due course.

### Processing or Developing?

That word "processing": what does it mean? Precisely what it says, you may think, but you'd be wrong. Microfilms Ltd., of Dundee, point out that a lot of trouble would be saved both customer and trade if the former realised that "processing" in the cine sense means processing by reversal, and that if it is developing, or developing and printing, that is required, the customer should say so.



**Free speech ! We're all for it ! Whether or not one agrees with the speaker is beside the point. You don't need to be good at the prophecy business to predict a come-back for SOUND TRACK who gives below his answer to the perennial question :**

## WHICH GAUGE ?

**A**t this time of year columnists tell you to fuss over your apparatus, tidying this and sorting that and making sure all flexes, switches, and other electrical connections are trustworthy and safe—particularly if you have an assistant guilty of the frightful habit of pulling the flex in order to remove plug from socket.

This year this column is going to assume you have done all this, and to suggest an evening of reflective rumination: subject, apparatus and use thereof. And to keep the rumination orderly, I propose to con over the three gauges, and to assume that you and I are typical or average—that is, we make mainly family films and show them mainly at home, in colour on a screen 30 inches wide.

We take it as normal practice to see a bit of film and a bit of TV in the same evening, and we note that TV seems to be "standardising" on a 21-inch screen, so that our 30-inch colour picture is a good couple of steps ahead, a point well made in Mr. Leighfield's letter on page 450 of the Sept. A.C.W. Being typical or average, we are not particularly interested in silent professional films and cannot afford to hire a sound film more than once or twice a year, when we borrow a friend's or a club projector, or hire both projector and films for a party.

Now let us ruminate on the gauges as we see them, and as the manufacturers seem to see them.

### A Universal Standard

**16mm.** Three classes of user: the professionals, the keenest amateurs, the best-off amateurs. Nowadays apparatus is made only for the first and third class; I think it very unlikely that a really simple 16mm. camera will appear again, but one sees the Arriflex at £850 advertised in the Sept. A.C.W. My second class, the keenest amateurs, which I reckoned I was joining when I switched over to 16mm. in 1934, saves a vast amount of

16mm ? . . .



8mm ? . . .



Or 9mm ? . . .



**PHOTOGRAPHS SHOW :** (top) Potters Bar C.S. at work on *That's Your Lot* (James Wood, with meter, directs) ; (centre) Taking a close-up for Leckhampton—*Sketches of a Village* (Cheltenham F.U.) ; (bottom) A chat between takes during a session on Enfield C.C.'s *Love's Triumph*. The reflector came in useful for lighting the heroine's face under that Grace Kelly hat.

footage by care and by planning, and goes without things to buy the best equipment, and often further saves by messing around with ex-Govt. and/or out-dated film.

But the point I want to make is that 16mm. is a universal standard with tremendous professional and amateur usage; it is the best available; it is the most convenient to use; it is kindest to minor errors on the part of the user; it can be shown anywhere in the world to large audiences; but it is *expected* to be well-used and on the whole a poor film will get its worst reception if shot on 16mm. With 16mm. full sound recording facilities are available and you can hire almost all professional material.

If, however, you are an average filmer you hardly ever use all these things. It's even chances that, if suddenly fired with enthusiasm to shoot a documentary for wide showing, you can borrow a camera. In practice you sometimes grouse at the bulk of your camera. Occasionally you find yourself telling people that your film can be shown on a 10ft. screen, but you show it 30 inches wide at home, since this looks best in your room.

Wide screen is child's play, but it palls and you know you are often asked for old reels, and these are 4 by 3 and that's that. Sometimes a rather distant relative asks for a 4-minute wedding film in colour, and you dodge it because, even if you can afford £4, you don't see why you should, with taxes as they are.

## Amplify Fills the Bill

**8mm.** There is only one class of user here: everyone. They range from the expert who cannot face lugging the Bolex up the mountain, through the "keenest amateur" class down to the veriest dabbler who decides to have a go with minimum running costs, and including the solid, sensible, backbone 8mm. user who only *wants* ever to fill a 30-inch screen and therefore buys the materials that will expressly do so. Patient readers of this column, reading on though they know what's to come, will have realised from my scene-setting above that 8mm. *amplify* fills the need of the average amateur. I realised this myself when I bought my first 8mm. camera in 1938.

But two very important things have happened to 8mm. in the last three or four years: first, the standard of average performance of all the factors—projectors, cameras, film and processing, and accessories—has been refined so that it is acceptable *all the time* under normal domestic conditions; second, the manufacturers have unanimously picked up this safe standard, soundly based on the universal 16mm. standard, and provided a live, contemporary, line of apparatus—reflected in A.C.W. reports.

Undoubtedly 8mm. gives the typical or average amateur all he needs, and the cost of his wedding film chore is reduced to 30s. (though other columns in the ledger may run over if he enters his film in a competition).

## I Challenge Anyone . . .

**9.5mm.** I once met a K.O.K. owner who had a great sentimental regard for his 28mm. Pathe machine and his few films of fine quality. I feel the same about 9.5mm. I keep a projector that shows notched films, of which I have a good number, including *Vaudeville*. (The last reel of this is considered by many to be the finest reel of cinema in existence—and one must give a plus mark for Pathescope editing.)

But there is a difference between knowing and liking a film gauge for personal reasons and giving objective advice to new and would-be amateur cinematographers: and when it comes to giving the best advice to your best friend, I challenge anyone to recommend 9.5mm. History, since the appearance of machinery with the industrial revolution, is full of cases in which the odd man out has been swamped by what, rightly or wrongly, has become the accepted standard. The broad gauge of the old G.W.R. is a classic instance of the correct decision being found wrong in face of the standard.

In the sorrowful opinion of this column it is only a matter of time before 9.5mm. disappears, and it is to be hoped that its sponsors will turn their invaluable experience into the 8mm. field at once (they are already in 16mm.) and evolve a bold plan for the future of 9.5mm., so as to prevent innocent amateurs getting landed with obsolescent gear.

\* \* \*

ONE outcome of rumination is getting up and retrieving a piece of apparatus from drawer or cupboard, only to find something amiss with your storage conditions. In my experience, you have to contend with three threats: insects, mould, and rust. That is, animal, vegetable, and mineral decomposing agents!

*Insects.* I am thinking mainly of moths,

(Continued on page 686)



Two cameras get to work on a scene for Blackpool A.C.C.'s Level Crossing. The hero takes a toss in rescuing the heroine.

# AUDIENCES ARE SO CONTRARY

By G. B. TAIT



When I started making films twenty years ago, I was sure that the real pay-off in amateur movie production came from showing the finished film to enthusiastic audiences, from hearing their exclamations of approval and receiving their applause at the end. But I soon found that it wasn't like that at all.

Older members of the audience were concerned about the disturbance caused in their sitting-rooms by the re-arrangement of the furniture. Others, parents mostly, were distressed at "this latest example of the boy's irresponsible extravagance" (I am of Scottish origin).

The reaction of some female members of the audience was irritating and instructive at the same time. They realised the possibility of themselves appearing "on the films". They would then propose the production of film plays and quickly sketch out roles for themselves. For some weeks thereafter I might receive a certain amount of bright-eyed attention from these young ladies.

## Tell-Tale Camera

But if I subsequently did include them in some shot—and after their patience had been tried to exhaustion by the long delay while the film was completely exposed and processed—they were invariably bitterly disappointed with the result, either because their appearance was too brief, or because they were in the background, or because the camera did not exhibit them as they imagined themselves to be.

As a matter of fact, although the still camera can be made, by the careful selection of angles and of lighting, to lie delightfully, the cine camera, since it records an infinity of angles and attitudes, usually tells the stark bitter truth. Your mirror, or even a snapshot, may not puncture your belief that "you have not changed much over the last twenty years",

... but Cannock Chase C.G. found them highly appreciative of the Ten Best. l. to r.: Grundig TK12 with outrigger. Son 9.5mm. sound projector used as amplifier for the Philips Disc Jockey Major, Ampro Stylis 16mm. sound projector. The crew: Messrs. Higgins (left), chairman, and Batey (treasurer). Screen: 6ft. silver.

but a selection of cine shots over that period undoubtedly does. The person who stands up best to the cine test is the really ugly man such as the writer. He was large and craggy twenty years ago and is only slightly craggier today.

In those days, after the novelty of seeing a new toy in operation had worn off (which it did in the first few minutes) audiences put up with our films with a tremendous amount of unconcealed patience, and suffered the disruption of their sitting-rooms with equally unconcealed distress. It was made quite evident that they were obliging us.

## Trapped Visitors

Time tottered on. Came the money to go abroad and film far away places with strange-sounding names. Now would our friends, acquaintances and colleagues look at our films? Except for aged and retired parents, to whom the travels and adventures and exploits of their children are in a sense their own doings, no!

Of course, often enough we trapped visitors into looking at them. On such occasions the most exasperating things would happen. Some member of our shanghaied audience learning, for example, that our film was a record of a tour in France, would toss out a preliminary remark to the effect that *she* preferred Austria. The film would then unroll to the accompaniment of a description of her last holiday there.

If two members of the audience had been abroad, a lively discussion on the relative attractions of Austria and Sweden might ensue as a commentary to our film about France. Then there is the man who goes in for colour slides. You must have met him. He sourly



## exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

### TAPE STROBES

Sir,—I have been following with great interest your correspondents' various methods of linking tape with film, and hope the following simple idea may be of use to those who, like myself, find difficulty in making the more complicated systems evolved by your more ingenious readers.

Taking the stroboscope method as a basis, I played around with pulleys and home-made strobes before I discovered the ideal solution. I found that the standard Kodak 100ft. 16mm. plastic spool, mounted on a suitable bearing, made an ideal pulley, and to ensure a grip I wound round one thickness of insulating tape—this having the effect of making up the spool to the correct diameter.

When fitted with a 32-bar strobe and illuminated by the spilt light from my 200B projector at 16 f.p.s., I found that the location sounds I had recorded when shooting kept in perfect step with the picture. The recorder was run at the standard speed of 7½ in. per sec.

Instead of laboriously inking in all the 32-strobe bars, I drew up on the large scale a 90° segment only, using black paper strips on white drawing paper. I then had this photocopied, and with the reduced size negative made four prints. These were then cut out and made up into a circle of the required size. With such a negative I can make any number of strobes with very little trouble.

Incidentally, I'm still waiting for someone to challenge the claims made in my letter in the July 1955, A.C.W.

LONDON, S.W.2.

G. F. ASHWELL.

With two colleagues our correspondent modified the earliest type of Scopony-Baird tape recorder to run from batteries, and took it out into the highways to record bus, tram and train noises. In the same year—1950—they recorded a complete amateur musical show on tape and dubbed it onto discs with home-made equipment. It is in this early use of tape that he claims that his friends and himself can be regarded as pioneers.

### 1s. 6d. ANAMORPHIC

Sir,—Readers who read the account (Sept.) of the production of the anamorphic lens I made for 30s. may be interested in my latest experiment: a new anamorphic (cost 1s. 6d.) which gives a really sharp 11ft. x 4ft. picture with no colour fringing whatever. It is purely a camera lens and is useless on the projector because of the heat from the lamp.

It is built up from Transpex (equal to flint glass) and Perspex (the equivalent of crown glass) of an optical grade. The prisms are filled—by means of a plug in the side—with liquid paraffin which has a light value very

near to that of Perspex. The top, bottom and ends are finished matt black and the window sides masked around the edges. The prisms go in mounts in front of the normal lens, which is focused through them.

WEST MONKSEATON.

I. P. SMITH.

### WIDER WIDE SCREEN

Sir,—Here is an idea for wider wide screen than the Delrama lens offers. I filed the aperture plate of my 9.5mm. Gem projector so that the light from the lamp now falls on the full width of the film, instead of on only approximately 8.9mm. as before. My screen is now 6ft. 3in. by 3ft., giving a ratio of almost 2.2:1 for anamorphic prints (Delrama), and for normal screening, 4ft. 4in. by 3ft. (a ratio of 1.45:1).

Wide screen, in my opinion, is the most exciting thing that has happened to home movies since the introduction of colour film.

Umtata,  
South Africa.

H. J. J. WEISSENSEE.

### INSTEAD OF A SQUEEZE LENS

Sir,—Not being rich enough to buy an anamorphic lens or sufficiently scientifically-minded to construct one, I cast around for a means of getting a bigger picture without any complicated devices. The solution I arrived at was to project the film on to a convex mirror.

BRAMHALL.

F. MALCOLM LONG.

Yes, it can be done (the idea is, indeed, occasionally used for filming in a very confined space), but the projected picture is reversed, one gets distortions unless the mirror is a good one, it is not easy to set up and, of course, there is a slight loss of light—and with a bigger picture you need all the light you can get. So we advise exchanging the projection lens for another of shorter focal length: that's the orthodox way of getting a larger picture from the same throw.

### UNDERWATER FILMING

Sir,—I read with great interest the letter (Sept.) on underwater filming by C. J. Clear of Sydney, for during the past three years I have myself been making an underwater film—about the life in our seas: the weeds and fish, wrecks, hunting and skin diving in general. It will include shark hunting scenes—but not taken underwater! Unfortunately, however, all the film I took (colour and black and white) was stolen and I have had to begin all over again, but I hope to finish the first part in time for the 1956 Ten Best.

Like our Australian friend, I am using a Pathe H camera and find that it suits my purpose admirably, for in the seas round this fair county of Cornwall visibility extends to 30ft. beneath the surface. His difficulty in keeping his camera steady while diving may be due to



heavy surf and may be easily overcome by catching hold of a rock. Luckily there is not too much surf where I carry out my diving explorations, so that I am able to get good results.

Of course, self-contained diving gear is the answer to the U.W. cameraman's problem, but success can be achieved with the simple snorkel outfits. I use one of these for most shooting sessions.

WEST LOOE.

D. ALCOCK.

### SLOW HANDCLAP FOR THE PRO.

Sir,—I recently saw in a first run West End cinema a professional short which made me boil. An over-long documentary about chasing the sun along the French Riviera and the west coast of Italy, it exhibited the worst camerawork I have ever seen on any screen, professional or amateur. Not only was there over- and under-exposure, but the camera waved about like a demented hose—up statues, down, across them, across the street and back again, without rhyme or reason—and fade-outs were followed by straight cuts.

I am an avid cinema-goer, having seen some 4-5 full length films every week for the past nine years, run a Service cinema for three years and spent two years in the training film

### IN SPITE OF A LOW ARCHWAY

negotiated at speed, the cameraman came back safely.



Getting ready for a tour of the town: camera and owner on top of the Land-Rover, recorder and sound engineer inside. All went off to pick up impressions of market day in Ripon, while in the crowds another cameraman took candid stuff as the show went by.



production branch of the Air Ministry, but this film made me squirm. Had the show been amateur, one would have said the author had a lot to learn but had tried hard! Many of the people around me went to sleep, and at the end there was some slow hand-clapping—a rarity in the cinema today.

May I add my name to those who congratulate you on the excellence of your world-famous journal, and wish you continued success.

R.A.F.  
Little Rissington.

D. W. H.

### ACCORDING TO LEONARDO . . .

Sir,—I raise my hat to W. Millar who stated (Sept.) that he thought sound was ruining amateur film. Why do amateurs, and particularly amateur cine societies, consider that the nearer they get to the professional wide screen, stereoscopic sound and, no doubt in time smellies, they are reaching the ultimate?

As Mr. Millar rightly says, let them perfect the visuals before they add sound which, in many cases, is used to overcome shortcomings in continuity, story and direction. It is said that sound is a necessary evil, but I would not agree about the "necessary". In a recent film there is a sequence in which a gang of crooks crack a crib, during which there was no sound at all for several minutes, yet the audience was completely held.

If we must have sound in amateur films, then let it be kept unobtrusively in the background. Perhaps Leonardo da Vinci had the right idea when he said: "The eye, which is called the mirror of the soul, is the chief means whereby the understanding may fully and abundantly appreciate the infinite works of nature; and the ear is the second, inasmuch as it acquires its importance from the fact that it hears the things which the eye has seen".  
LONDON, W.1. ALFRED WORLEY.

### SQUIB

Sir,—Why use an atom bomb when a firework does as well? The introduction of stripe has resulted in many worthwhile ideas being cast aside, among them interpreting a gramophone record visually. Yet the making of such a film gives imagination full rein.

HUNTINGDON.

J. H. BURDER.

Film students from America, Belgium, Canada, India, Kenya, the Netherlands and Norway attended the B.F.I. summer school at Ripon this year—film leaps over language barriers. In addition to listening to lectures by Anthony Asquith, Bridget Boland, Alan Brien, Roger Manvell and many others, they grouped themselves into six production units (writes J. A. Winterburn) and a seventh—a newsreel team with Keystone, Kodak and Bolex cameras—filmed their activities. Rushes being available within 24 hours of shooting, practical editing was also a feature of the course. The Dales and Ripon itself provided locations, and kindly Riponians provided horses, Land-Rovers, ladders and trolleys. A small boy needed for the lead in a 'copycat' cat exercise was snatched from a bicycle in the street. The streets were also the scene of pitched battles fought and filmed under the watchful but benevolent eye of the Law. John Huntley of the B.F.I., who lectured on film grammar, endured being cut in two for travelling matte with great cheerfulness. The Ripon school, indeed, provided clear evidence of the fact that you learn best when the background to the instruction is warm-hearted and friendly.





These are the kind of shots (they were taken in Elizabeth Park, Uganda) the N. Rhodesian Photographic Association offer to help you film. They invite amateurs from Europe to attend an amateur film festival, part of a photographic salon, to be held at Victoria Falls next July when, in addition to film shows and lectures, there will be filming excursions to shoot big game. Andrew Heywood, now in England as roving ambassador for the Association (he is giving a number of shows to clubs), assures amateur movie makers of a warm welcome, for he claims that the Copper Belt is the most cine-minded area in the world—14 clubs in it. You can get details from him at P.O. Box 150, Luanshya, N. Rhodesia.



#### ASK FIRST?

Sir,—I have been filming for twenty years and have yet to find the answer to lack of continuity in silent holiday films. In a fortnight's holiday abroad there are probably not more than seven days when the weather is suitable for colour filming, and time is all too short for contacting local inhabitants if you move from place to place. Close-ups are almost impossible in such circumstances, and one has to content oneself with fleeting shots taken from a suitable distance.

I think commentaries will do much to improve travel films, but at present optical sound is too expensive, stripe is not yet adequately developed and tape involves sync. difficulties.

LONDON, S.W.19.

A. T. FORMAN.

*Counsel of despair? Our correspondent's reference to local inhabitants raises an interesting point concerning directorial niceties. Does one need to contact people in order to secure incidental shots of them? Ought the amateur to develop a nerve which will enable him to fire away regardless?*

#### SHOULD IT HAPPEN HERE?

Sir,—When I read of Kevin Brownlow's activities on *It Did Happen Here*, I am given to wonder whether this sort of thing is quite what the amateur cine movement should attempt. This film is going to run for 90 minutes and has a theme which even the professionals with their actors and resources would think twice about.

I am not the sort to hold back ambition: there's nothing like thinking big when you set about film making. But the amateur cannot out-Hollywood Hollywood, and he forfeits everything the amateur movement stands for when he dabbles in cheap "epics". I've never seen one of these epics yet which could touch any of the five-minute efforts in the Ten Best.

CHELMSFORD.

S. A. Knight.

#### 8mm. SINGLE RUN

Sir,—Why is it that 8mm. double-run is so popular when single-run offers so many advantages? True, double-run is slightly cheaper, but the difference in price is negligible, and especially so when one considers all the advantages single-run has.

I have yet to see an exposed d/r film that does not suffer from some edge-fogging; people just haven't the opportunity of changing the spool over and re-threading in a darkroom. This changing-over business is messy, especially for the beginner. One man I know

never attempts to reverse the spool and re-thread in his Bolex L.8. With the s/r Movex one simply inserts a cassette, closes the camera, and shoots! Rock steady pictures result, comparing extremely favourably with anything d/r can produce.

How many times have cinematographers prepared to film further scenes on the beach, only to find that the end of the reel is reached and the nearest shady spot yards away? Another advantage with s/r cassettes is that they can be opened without fogging more than just a few inches of film. Thus one film can be changed for another, instantly.

Further, s/r film is the same width from start to finish, but d/r may be sliced incorrectly, producing one 25ft. length wider than the other. Finally, s/r cameras are smaller than their d/r counterpart, taking less film, which, incidentally, takes less time to get through. (I use Agfacolor exclusively and find its extra speed over Kodachrome useful.)

I would like to add to what has been said many times about A.C.W.—it is a mine of cine information.

DERBY.

HOWARD COOKE, M.C.S.P.

*In our experience, edge-fogging—unless there has been careless loading—is non-existent within the guaranteed 25ft. of double-run. Magazine-loading certainly has its advantages, but to the serious worker it has disadvantages, too, e.g., superimpositions are difficult to achieve and frame location practically impossible.*

#### PLAYTHINGS

Sir, — Mr. W. Millar accuses 8mm. enthusiasts of being led away by the plaything of the Americans. I suppose that he doesn't consider himself led away by the plaything of the French.

The 8mm. fan doesn't need to be led by anyone, nor does he need persistent advertising to convince him that his gauge is the most economical. All he needs to discover this fact is a meagre knowledge of elementary mathematics.

Mr. Millar doesn't seem to realise that the antiquated 9.5mm. gauge is slowly but surely being pushed out of existence by the modern 8mm. gauge. I foresee that in the very near future 9.5mm. will be in very grave danger of being as rare as the dodo. My advice to Mr. Millar is to change to the modern gauge while the going is still good.

SHEFFIELD, 11.

D. J. PLEWS

#### 8mm. ON TV

Sir,—I would like to correct Patrick Wallace on his cine history. The first 8mm. film

presented in a TV news programme was the shots of Archbishop Makarios in exile transmitted by the B.B.C. The announcer apologised in advance for the poor quality of the picture—and quite rightly so, too.

Month after month the battle of the gauges continues. Surely by now we should get things into perspective. If everyone had unlimited financial resources, only 16mm. would be considered by our movement, but each gauge has its value for particular circumstances.

LONDON, N.13.

KENNETH EASLEA.

### ON THE COLOUR WAGON

Sir,—What do we mean by "best" when we ask which is the best gauge? I suggest we mean best for the money. If by some fantastic revolution in production, 16mm. colour became cheaper than 8mm. and 9.5mm. colour, how many fans of the last two would stick to their gauges? After ten years with 9.5mm., I am changing to 8mm., even though I prefer 9.5mm., which I think the best, because I want to climb aboard the colour wagon and still be able to keep on filming.

Screenways C.C.,  
Horley.

R. PETERS.

### 8mm. IN THE LEAD

Sir,—Readers may perhaps like to know the latest position regarding the three gauges in Belgium and Holland. My tour took me all along the Belgian coast, where 8mm. was very much in evidence (much of the equipment imported from America at very attractive prices—cheaper than here), but no 9.5mm. In Holland, too, 8mm. appears to reign supreme. 16mm. is there, but in the background (I noticed several brand new American Kodaks). Sound stripe and widescreen attachments are out, but tape recorders are holding their own.

Dunvant,  
Nr. Swansea.

G. T. ELLIOTT, B.Sc.

### AUSTRALIA IN THE LEAD

Sir,—There has been much on 8mm. magnetic sound in A.C.W. lately. Well, for once, Australia's in the lead—Sixteen Millimetre (Aust.) Pty. Ltd. have put out a fine magnetic sound projector which gives clear sound at 16 f.p.s., if recorded right. The projector consists of a magnetic sound recorder-reproducer, with projector speed control, etc., built on. The projector is the 606, without the bottom half. It sells at A£260. Also on the horizon for 8mm. here are (so I'm told) Perutzcolour, Ferraniacolor, Agfacolor, and

Fujicoulor.

Here in Queensland we have some of the world's best amateurs—Alf Bartlett, Arthur Jenks, C. Morgan Jones among them—and we all agree that this hobby of ours is a wonderful one.

As a regular reader of A.C.W. allow me, with countless other Australians, to congratulate you on your fine magazine.

Zillmere,  
Brisbane.

K. C. LOCKE.

### UNEVEN PULL-DOWN

Sir,—I would like to draw the attention of prospective followers of Mr. Whitehead's advice concerning the twisting of the film prior to its entry into the gate to avoid uneven pull-down, to the fact that the additional strain put on the splices is liable to break them and that this means of prevention should be used discreetly. Although not an Ace owner myself, I have previously found it necessary to twist the film, with the aforementioned result.

Thank you for all the excellent articles. A.C.W. is certainly invaluable.

St. Briac,  
Ille-et-Vilaine.

P. ECKERSLEY.

### MOUTH WATERING

Sir,—My 8mm. equipment, consisting of a Bolex B8, with Berthiot 12.5mm. f/1.9 and 35mm. f/2 lenses, Hypercinor parallax prisms, Kodachrome filters and lens hoods, has lately been supplemented by a Berthiot extension tube, thus increasing filming possibilities. For editing I use a Marguet rewriter and senior splicer, with Murray viewer, and a good Presgrip titling outfit, which is the best I have ever tried. My projector is a Bolex M8, with 6 amp. transformer, and I use a 4ft. beaded screen.

I am under the impression that 9.5mm. is losing ground in France. Many people in our district are using 8mm. with wonderful results.

CHINON.  
E. CHAPIET.  
*Lists of cine equipment always make good reading for the dyed-in-the-wool enthusiast. Even if one cannot aspire to ownership, one can at least take pleasure in licking one's chops over them! Is your equipment worth talking about it? Your fellow readers will welcome the opportunity of learning about it.*

### SMALL SPARE, HIGH COST

Sir,—Last week the retaining clip on the take-up arm of my projector broke after only 18 months' use. The replacement cost me 18s. 6d. It is about time that some firms realised the importance of after-sales service.

TEMPLE EWELL.

A. P. BURNETT.

## Query Corner

### WANTED

A few feet of 9.5mm. b. and w. shot from front of car or coach travelling along mountain roads of Switzerland or Austria, required for continuity purposes.—L. Horne-Norman, 1a Queenscourt, Wembley, Middlesex.

16mm. Kodachrome sequences of Isle of Skye, or enthusiast to take shots of Skye.—J. Worthington, 9 Links Road, Penn, Wolverhampton.

8mm. Kodachrome shots of Amalienborg Palace, Copenhagen, preferably still, followed by slow pan of

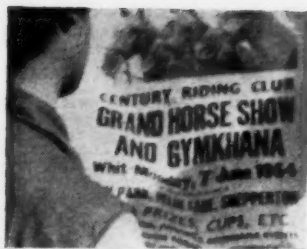
one of main buildings; will exchange for shots of London.—Mrs. P. I. Pearce, 634 Nell Gwyn House, Sloane Avenue, London, S.W.3.

16mm. Kodachrome shots of H.M. Queen and Duke of Edinburgh, for inclusion in enquirer's Coronation film, his own close-ups having recently been ruined.—F. W. Smith, Woodbank, Airdale Road, Stone, Staffs.

Correspondence with fellow users of 9.5mm. Argus camera.—H. M. L. Archer, Room 2, Brompton Hospital San., Frinley, Nr. Aldershot, Hants.

Correspondence with fellow users of G45 gun cameras.—C. Frederick Adcock, 6 Cerne Road, Morden, Surrey.





Animated main title of the film. The 'golf balls' are pills.



## Three Happy Endings

An 'Oscar' awarded it as one of the A.C.W. Ten Best Films of the Year and the marriage of two of the leading players marked the completion of *Follow Through*, a comedy which itself has a happy ending.

The professional cinema draws much of its material from stage plays, but so far as I know this practice is unknown in the amateur film world. Not that the stage original of *Follow Through* could properly be called a play. It was no more than a sketch. I came across it when I was clearing out my desk. Tidying up the desk is a most infrequent occurrence with me—as you can judge from the fact that the sketch had lain forgotten in it for about fifteen years.

This little playlet had been performed by members of my family all those years ago. The scene was a living room in which the entire action took place, and there were only three characters. Lavinia is a golf widow, who receives a visit from Tommy, an old flame. Archie, her husband, had phoned to say that he would be kept late at the golf club.

Lavinia falls for Tommy's blandishments but just as she has agreed to go away with him, Archie comes in. There is a show-down, and she flounces out to pack a bag. The men glare at each other savagely, and then delighted recognition shows in Archie's eyes. Surely the other man can be none other than the winner of the open golf championship!

He is, indeed, and soon Tommy is demonstrating with Archie's clubs just where Archie goes wrong in his grip. When Lavinia finds them hobnobbing like old friends, she orders Tommy out of the house. Thereupon Archie begs forgiveness and, to show willing, offers to break his clubs. He has a go at one, but though she is quite impressed by the spectacular gesture, she doesn't like the idea of such wholesale waste—after all, they could be sold. So she takes the club from him and as he continues his pleas, swings it idly.

### Another Climax Needed

Archie can't help himself: he just has to show her how to swing it correctly. But now his obsession seems to have affected her, and the playlet ends with her receiving instruction with some enthusiasm.

Now apart from the necessity of introducing more action and transferring the setting to the outdoors, it seemed to me that it was no less essential to evolve a more incisive climax. The existing one served well enough in an unpretentious playlet, but is rather lacking in impact.

Then I remembered an amusing misadventure which had befallen two friends of ours. They, too, had had a tiff, and the husband had stormed out of the house. But as he slammed the front door, he caught his coat in it, couldn't move, discovered he had forgotten his key and had to ring for release. Both he and his wife found the

By E. H. BARTON

These frame enlargements from the Bmm. Kodachrome comedy, *Follow Through*, show—in sequence, l. to r.—salient features of the plot. The golf widow has to find solace in gardening—her unfeeling husband won't even take the poor lass to the horse show—until an old flame turns up. The story (and the story behind it) is told in detail in this article.



ridiculous situation irresistibly tunny, and their disagreement dissolved in gusts of laughter.

This, then, would be a ready-made climax for *Follow Through*—a thoroughly cinematic one which it would have been virtually impossible to have shown on the stage. In the event, it proved quite difficult to show on the screen. Lavinia's skirt positively refused all attempts at getting caught "accidentally" in the door jamb. The camera had to be stopped while we fixed it there, and somebody had to hold it from the other side while she tugged away, trying to release it.

#### Reconciliation

Seeing what has happened, Archie nips out of the house and out to the front, where he regards her quizzically, but it doesn't need his attempt at bargaining to effect a reconciliation, and Lavinia's wry, reluctant smile gives way to laughter. In the version circulated by A.C.W., the film ends there, but in the full version there is a final sequence in which husband and wife are seen sharing each other's hobbies. Archie cuts the lawn (not very enthusiastically) and Lavinia—after having taken lessons in secret—practices a golf swing and happily accepts the instruction which he delightfully offers her.

The skirt-in-the-door was not the only crib in *Follow Through*. I gladly admit that I cribbed as many effects as I could from ideas suggested by A.C.W. contributors and from the professional cinema. Remembering what I had read and seen, I made a point of taking plenty of close-ups, arranged for foreground interest wherever practicable and bore in mind the psychological effect of camera angle. For example, for the show-down sequence I filmed the angry husband from a very uncomfortable position on the floor in order to emphasise his dominance of the scene.

#### Expanding the Sketch

Expanding the action and taking much of it out of doors necessitated the production of a script containing more than 100 shots. The film opens at an earlier stage of Lavinia's golf-widowhood than does the playlet. We see her bedding out plants in the garden, while Archie practises swings on the lawn and receives a ticking off for tramping on a plant in retrieving the ball.

A friend calls to carry him off to the club and Lavinia accompanies her next door neighbour on a shopping expedition. The latter scene, set in Kingston Market, seemed simple enough on paper but proved extraordinarily difficult to complete. We could film only at weekends, and holidays made inroads into them. On six separate occasions I planned to film those few shots and was frustrated each time.

One or the other girl was not available, or it rained or it was cold and the girls' summer dresses, in which we had already seen them setting out, would have looked unduly conspicuous among the warm coats the other

shoppers would have been wearing. Then, too, not only were shooting sessions held up by holidays but when the cast returned I had to postpone work (in the sacred cause of continuity) until their tan had worn off a bit, for this was a colour film.

Everyone responded nobly, however, and their restrained acting is, I think, a major factor in the film's success. A.C.W. has often pointed out that inexperienced players tend to over rather than under act, so I restricted rehearsals to the minimum, for I took the view that the longer one spent trying to perfect a shot, the greater the prospect of the cast developing nerves. Generally one rehearsal sufficed. During the course of one rather long take—not a rehearsal—the actor asked: "What do I do now?" I told him while I continued filming. That scene is possibly one of the best in the film!

#### Awkward Situation

Indeed, the only really awkward situation which arose during production was due to circumstances over which none of us could have any control. There was to be a scene early in the film showing husband and wife at breakfast. At 11 a.m. on a bright spring day the sun would, we hoped, be shining gaily into our dining room at the back of the house. We re-arranged the furniture, set up reflectors in strategic positions and started shooting.

But the result proved unsatisfactory: there was nothing for it but to retake the whole lot. This time, to make sure that there was enough light, I cut back some trees in the garden, and we felt that things were going to be all right, particularly since by now the sun was rather stronger.

Whether we had succeeded or not, however, I don't know: the film was duly posted—and that was the last we saw of it. After weeks of anxious waiting, it was borne in on us that there would have to be a third attempt at the scene, so we heaved the furniture into a front room, to catch the afternoon sun. And this time all was well.

#### Out of Doors

Most of the action, however, takes place out of doors. Instead of Tommy arriving out of the blue, as in the sketch, he is seen meeting Lavinia by chance as she returns from shopping. He gives her a lift home in his car, and thereafter shots of them going around together (in Richmond Park, where they feed the deer, and in the country, where they have a picnic) are intercut with shots of Archie playing golf at the club.

The scene in which Lavinia and Tommy return home in the dusk of a summer evening was taken in blazing sunshine with the lens stopped down. I still do not understand why the car lights, so feeble as to be almost invisible in the daylight, shine so clearly in the film.

Since one cannot convincingly have an amorous scene in the garden, Archie surprises Tommy and Lavinia indoors, but when



## Moonlight Kodachrome

The original idea behind *High Morning*, a first attempt by Dr. E. Isherwood of Blackburn, at a story centred round his family, was "to experiment with artificial light stock used in daylight, without a correction filter, and two stops under-exposed, giving moonlight scenes". Certainly the moonlight bathe sequence in this 140ft. Kodachrome film is an appealing one, with some very effective silhouette shots.

The prevailing blueness does suggest moonlight, although the shots vary rather a lot in density, the lighter ones being more suggestive of early morning. Still, I was most impressed by the possibilities it suggested. Most filmers soon find that a B.C.U. of a sun-lit rose makes a delightful picture, but it is not so easy to see the pictorial possibilities of, say, a child's head silhouetted against a (fake) night sky. Dr. Isherwood has realised the possibilities, with most encouraging results.

But one sequence does not make a film. Having taken it, he had to ask himself *why* the boy was going swimming. He decided it must be because the lad had misbehaved and had been punished by being forbidden to swim in the daytime. An introductory sequence was added to establish this.

So far, so good. But how was the film to end? What was to be the result of the swim? A third sequence had to be added, showing the boy's mother finding his discarded trunks

on the beach next morning—and once again forbidding him to swim. However, he conveniently falls into a pool and so she has no option but to let him change into his trunks again. He grins happily. . . .

Considering that this film was made the hard way—it was not at all planned before filming began—it is quite a notable achievement. There are continuity slips and situations are not always put over sufficiently clearly, but the family, and especially the boy (of whom there are some excellent close-ups) give delightfully spontaneous performances. Only one shot, in which the boy falls and hurts his leg, is unconvincing, but when taxed with this Dr. Isherwood told me that he was sorry but that "the boy has no doubts about this fall since it necessitated a trip to my colleague's surgery to put two stitches in his foot!"

### Convincing Fakes

It is surprising how often the fake looks more convincing than the real thing. I once hazarded life and limb trying to film a rooftop chase from the roof-top, but the shots turned out to be much less realistic than ones faked up by a friend in perfect safety. It's all very disheartening!

I liked the humour in *High Morning*, as when the boy tries to slip away unobserved with his trunks. He is caught by his father



### 16mm. LENS on 8mm. CAMERA

This 16mm. 3in. lens, used with an adaptor flange on a Bolex L8, took the shot below of a scene in a children's paddling pool.

Having recently acquired an ancient f/4 3in. lens, intended for use on a 16mm. camera, I looked up my back numbers of A.C.W. and found that adaptors enabling 16mm. lenses to be used on Bolex L8 cameras were available from Cinex and Charles Bruce. The one I got cost 30s.: you can see it, with the lens, in the photograph. Note the tripod, please. A firm support is essential for filming with long focus lenses—and the longer the focus, the firmer the support must be. Unfortunately, my particular adaptor ring is not suitable for use with my 1in. f/1.4 Switar. Had it been, I could in this case have hand-held the camera, making it excellent for candid work.

I had no 3in. mask and so used the 1½in. one and tried to remember that it was only

the centre 1/9th of the area that would be filmed. This was a very rough and ready way of doing things, but I secured some quite effective shots. The frame enlargement comes from one of them. The essential thing, apart from an absolutely rigid camera, is very careful focusing, as the depth of field is so limited.

The lens is best used for unobserved close-ups—it is not much use at great distances when haze blurs the picture, and, since it is uncoated, against-the-light shots are usually disappointing. I must admit that its use is a chancy business but occasionally it pays off. An old 1in. lens, however, would have been much more useful, more reliable—and cheaper.



Frame enlargement from 8mm. Kodachrome made with a pre-war Kodak 16mm. frame enlarging camera.

who rather gives the show away by grinning. Dr. Isherwood explained that the smile was involuntary: he skidded on the grass while holding the boy. Those few frames stayed in because he did not know how to cut them out without upsetting the scene.

If they can't be omitted, he could, perhaps, cut the shot just before the smile. It is not always necessary to start shots with someone walking into the picture and then continuing to film until he walks out of it. If continuity allows, it speeds up a film immensely if a cut is made as soon as the essential action (in this case, catching the boy) is completed.

Dr. Isherwood, who used a Zeiss Movikon 8 which he has had for 18 months, has produced one of the most enjoyable—and original—holiday films I have seen for some time. Its



8mm. has done more than any gauge to challenge male domination: these members of North Devon C.C. are filming a local newspaper being put to bed.

faults spring from the particular circumstances in which it was made, and this leads me to suppose that his subsequent films (especially if they are planned beforehand) will be of considerable interest. Certainly, few holiday pictures give such enjoyment to outsiders as this one.

Mr. H. J. Turpin of Enfield has also been exposing Type A Kodachrome outdoors, but with a No. 85 correction filter. He writes: "Although my filter is optically correct, I feel certain that this combination produces a loss in definition", but this need not be so. I have seen some excellent results produced this way; some amateurs, indeed, prefer Kodachrome A with a filter to regular Kodachrome for all their outdoor filming, because they like its colour rendering. The loss of definition Mr. Turpin complains of is more likely due to the lack of sun, the dull weather necessitating large apertures, with resulting loss of depth of field; there is also slight under-exposure which mars the picture quality.

But his film, *The Tal y llyn Railway* (230ft.) admirably succeeds in giving a clear picture of what the railway is like and why it is so attractive. The opening sequence shows the brightly coloured narrow gauge engine being

shunted up, stoked, the furnace blazing, the instrument dial registering, the passengers arriving, buying their tickets and clambering abroad, the guard polishing the handle of his door, the driver enjoying an ice cream while he waits . . . all this brought to life by revealing use of close-up.

The rest of the film, however, does not live up to this high promise. Mr. Turpin tends to wander from his theme: every now and then, for example, he splices in a shot of flowers for no apparent reason. If flowers are a particular feature of one of the little stations on the line, he should have grouped all his shots of them together. If they are not, there seems no point in including them—unless it was merely to conceal continuity faults.

Mr. Turpin, who completed the film in ten days, "cannot imagine any other subject so exasperating as regards continuity. The only thing that moved was the train, and, having moved (it ran twice a day), it left me high and dry until it returned five hours later". However, he did have freedom to go where he liked and in one or two cases the driver waited for him to take his shots.

#### Cut!

The under-exposed shots and those of the return journey should come out. Outside audiences would prefer a shorter film in which every shot is relevant. We see something of each of the six stations on the line, and considerable trouble was taken to obtain variety of camera angle (there are even shots from the driver's cab), but there are no shots of Dolgoch Falls which two shots of notices pointing to it lead one to expect. A "Beware of Trains" notice is also included, but the chance missed of giving it point by showing, say, a dog scampering off as a train approaches.

The shots from moving trains are inevitably rather bumpy and should be further cut, even though Mr. Turpin has already "edited for the minimum perception time", to conceal continuity faults. But one admires his thoroughness and revealing use of detail.

## Splicing Riddle

Problems posed by Mr. R. Ing of Hendon. The plastic reels in which 8mm. Kodachrome is returned from processing will fit on the projector spindle in one way only. When placed on the rewind arms of his viewer, they present the film with emulsion downwards and sprocket holes away from the operator—but the viewer requires the opposite arrangement. So he has had to twist the film, pass it to another reel and then back to the first reel, ready to put through the viewer.

He wanted to make a join with a splicer mounted on a viewer of another make he had before he bought the viewer. The film as it came off the rewind arms, however, was the wrong way round for this splicer. More looping and twisting!

A.C.W. diarists Derek Hill and Denys Davis continue the record of their travels abroad in search of cine material. But though there was blazing sunshine all the way, there were clouds on the horizon at Elba...

## I Hadn't the Remotest Idea of a Theme

Says DEREK HILL

### 28th June

**Capreia.** The laziest part of this sun-soaked holiday. Last night at midnight about fifteen of us boarded one of the Club Mediterranée's boats at Marina di Campo. We each blew up an air mattress, clambered into our sleeping bags and slept on the deck. When we woke this morning we were out of sight of land.

Each week this three-day "bivouac" excursion visits a different place. Sometimes it's another of the Tuscany islands, sometimes it's a village on the Italian mainland. Today we've arrived at Capreia, a tiny island with only one village. Three hundred of the six hundred population are prisoners.

I'm restricting the majority of my 950ft. of Agfacolor to scenes within the Club's holiday village, though I've already shot an early morning sequence of fishermen at Marina and am reserving several cassettes for next week's Tuscany tour. So during the bivouac I'm confining myself mainly to shooting material on the boat. The luxury of life on a small boat with a deck composed entirely of pneumatic mattresses defies description—but it adds new hazards to the problem of camera steadiness.

### Early Morning Shots

Waking early this morning, I managed to get shots of the girl next to me struggling out of her sleeping bag, of the captain shaving, of a few late sleepers. This afternoon I took several C.U.s and M.S.s of the underwater enthusiasts from the boat and later two or three general shots as we explored the village. Scenic shots without movement I avoided altogether.

To the amusement of the French, I have to do quite a little sprinting under a sweltering sun to get what I want. It's a matter of letting the others get ahead up a steep hill to shoot them from behind, dashing a little way ahead to shoot an L.S. of the mountains and bay which allows them to walk past in near-C.U., and then running on again to get them

approaching the camera in L.S.—which ought to be an agreeable back-lit shot.

Luckily, they're all used to 'Ollywood's' antics by now—so much so that every time I produce the Siemens from its case there's a chorus of "Ne regardez pas le camera!" I haven't brought the tripod on the bivouac. It would be a nuisance on the boat and useless for such hasty work as this.

### 30th June

**Elba.** Back from the bivouac, I find everyone preparing for a bonfire for a local celebration. During the blaze the Weston doesn't register a thing, but I open right up (f/2.8) and use the last few feet of a cassette just the same. It's one of those occasions where you can never be altogether certain, and it's often worth the risk.

### 1st July

This afternoon I leave for Baratti and tomorrow go on to Siena for the *palio*. But at the moment I'm feeling pretty chastened. There's only 300ft. of stock left. True, I don't intend giving more than a glimpse of the places we visit on the tour. But the fact is that I've shot two-thirds of my stock on what seemed to be "musts" for the film, while putting off the search for a new theme.

When I discarded my original script outline as impractical, I knew I had to find another theme to direct my approach to the material. But first the water ski-ing and then other sports and scenes seemed so essential, whatever I eventually decided upon, that I went ahead and shot before inspiration arrived.

What now? Here I am with 300ft. of stock to cover Siena, Florence, Pisa and a host of



Solution to the continuity problem. Derek Hill takes a shot of a tent name, one of many which will serve as introductory titles to the appropriate sequences in his holiday film.

Procession — crying out for colour — at Siena palio (see diary entry for 2nd July). And there's Agfacolor in Derek Hill's Siemens. You can just see him — and the camera — in the front row (fourth head, white shirt).



little incidents which I want to include. And I still haven't the remotest idea of a theme beyond the simple idea of having-a-wonderful-time.

Memories of my past angry reviews of holiday films with "no sense of purpose", "no clear intention in mind during shooting", or "obviously insufficiently prepared" prod relentlessly. And how firm have I been about getting a sufficient proportion of C.U.s—a point I've always emphasised in instructional articles?

Now I think of it, there can't have been as many as there should. I resolve to shoot off at least one of the remaining cassettes with the focus indicator on the 1-3 metre setting for the whole 50ft. Reaction close-ups, sand being poured from a shoe, the dappled reflection of water on the white hull of the boat—these are the sort of things I need.

#### What to Do?

But that still doesn't solve the theme problem. I'm off in ten minutes, so there's little I can do but resolve to be as economical as possible with the remaining footage while I give every spare moment to working out a solution. Could I add a theme in a sound track? H'm, that sounds the coward's way out—and in any case it would have to be a 16 f.p.s. track.

Suddenly, as I'm leaving my tent, I realise my continuity links are all around me. Each tent and bamboo hut has a brightly painted name—the name of a town, island, flower or animal. "Elbe", "Marina", "Pise", even a "Tahiti" for the South Sea style welcome, are begging to be used as introductory titles to the appropriate sequences.

I send a hasty card to Travel Counsellors, the Club Mediterranee's London representatives, asking them to make arrangements for me to have an extra week here, and resolve to shoot these "tent titles" as soon as I return from the Tuscany tour.

#### 2nd July

**Siena.** This place has been winding itself

into a tight spring of excitement all day. The Italian president arrived this morning, and I got a few shots of the huge colourful flags being waved in greeting. Two bored guards outside the Town Hall fascinated me, and I tried to catch one as he twined one leg round his pike and hopped up and down a few steps. But I'd hung around too long, and both guards checked their yawns as they saw me prepare to shoot.

It's odd how elusive the perfect shots can be. In the main square I spot an earnest-looking monk taking what appears to be a low-angle pin-up still of an attractive girl. But as I move in to get the scene, the group breaks up. Then there's the angry little squabble among a crowd of children, using all the flamboyant gestures of their parents. But they reconcile their differences a moment too soon for me.

Watching one of the horses being blessed in a church this morning I was horrified to see someone using Kodachrome in near darkness. A Bolex owner, too! Another cine enthusiast showed him his meter, but was brushed aside with what was clearly the Italian equivalent of "Who believes in meters, anyway?"

#### Front Row View

Owing to a misunderstanding too complicated to explain here, I find myself separated from all my luggage. Razor, soap, towel, spare clothes—even my jacket—are all at Baratti; which means I'm going to have a pretty scruffy time for the next few days. But I do have the camera, film stock and meter.

By sheer luck I have a front seat for the palio. Waiting for the procession to begin, I shoot ice-cream sellers, passers-by, and the sweepers and police clearing the "track"—the square itself. Every shopkeeper has padded his windows with mattresses.

Time passes. Clouds gather. The meter



needle sinks a little lower with every shot. Mounted troops circle the track as rain sprinkles the crowd, 70,000 strong.

Suddenly drums beat out and the first section of the procession marches into the square, dressed in the dazzling medieval costume representing their quarter of the town. Horse and jockey—who have both been guarded overnight in police cells—are escorted by rows of young flag bearers.

The two leaders step forward, and to the rolling drums swirl their flags in a series of fantastic rhythmic patterns. As the flags finally drape themselves tightly around the poles they toss them ten, twenty, thirty feet into the air, whistling, snaking, unfurling and darting back to earth in strict symmetrical form.

Each district of the town, seventeen in all, has its own part—and its own magnificent costume—in the procession; and each pair of leading flag bearers tries to outdo the previous pair with their brilliant twisting and juggling. By the time the parade extends round the whole square, the air is full of rocketing flags

whining, crossing, intertwining and spinning back to the boys.

All I need here is unlimited stock and more light. The sun is disappearing over the edge of a building behind me. Already I'm at the Siemens's limit—f/2.8. And each meter check suggests I'm being more and more optimistic.

After the fifth section has passed, I decide to save the rest of this cassette for the no-holds-barred horse race, despite the fact that each district's representatives seem more colourful than the last.

But the procession lasts well over an hour, and the sky gets rapidly darker. Though it's infuriating to have no climax to all this build-up, there's no point in wasting what would be practically a cassette of Agfacolor. So I'll never be able to show the way in which the truncheons are handed to the riders as they leave the post, for fear they should attack one another before the race; or the rider who fell immediately in front of me; or the Italian girls on a nearby balcony who beat their heads and fists on concrete walls with excitement.

*Last Lap on the Trans-America Hop Provides*

## Lurid Local Colour By DENYS DAVIS

**10th August.** RENO. Here's where most of the movie stars wind up. They have to spend six weeks and a day in residence before filing their divorce papers. There's not much to do here apart from losing money at the tables. The best club I found to lose money in was Honest Harold's who engage you with homely sentiments such as: "Nobody can win all the time, so please don't lose more than you can afford", and "We've put 781 students through college and are proud of our customer's record".

The court house is quite tiny, compared with its repute. No filming inside, unfortunately, though you could get a whole divorce case on one reel of 16mm. film. The longest case while I was there took 3½ minutes, and that because it was contested. They just don't want to know. Here, as in Las Vegas, the best screen material is indoors but often there's not enough light for stills, let alone movies. But I did manage to get a shot of the million dollars on show there: quite a picture for my old age.

**12th August.** CHEYENNE. Once during my service as a film cameraman we wanted a tracking shot of a train. The A.A. advised the production manager that the longest straight road in Britain running alongside a railway line was probably the road outside Newmarket. The two run together for about three miles, if I remember right.

The coach is racing neck and neck now alongside a crack Atchison, Topeka and Santa Fe train; we must have been going it for about five minutes now. I ask the lady beside me to time our race.

One hour and twelve minutes later the rail track and our road part company. At about sixty miles an hour, that makes about eighty miles of dead straight road beside the line. I wonder if this is the stretch that Hollywood use for their Westerns?

**15th August.** CHICAGO. On State Street, I look and look again. As I remembered it, this was a wide road and the Chicago Theatre was a handsome cinema. Now it looks narrow and the Chicago itself rather uninspiring. Memory plays strange tricks, for I could have sworn that the place was far nicer than it really is. When I get home, I must look again at the old 9.5mm. Dufaycolour films that I took of this street and the rest of Chicago back in 1938.

Shall be here for a few days but not long enough to have my films processed. Quite surprised to find that I cannot arrange to have them forwarded to New York unless I send the films to Kodak by post. If they are handed over the counter, they will be returned only to the store. That would take too long. Alternatively, I can buy a processing bag from Technicolor who, it seems, are more obliging, but as this would mean that I'd be paying twice for the same service, I decide to get the films processed at home.

A bit worried about the effect of heat on

"I have been reading your magazine for many years now and have not found another that reaches its standard. The December 1955, issue was the best I have ever read"—D. N. Gorton, Cambridge. Thank you, D. N. I We're hoping you'll find next month's Christmas number better still. Some details of the contents are given on page 648.



them, so I buy a Scotch cooler as a present and use it meanwhile for storing my films. It's a metal bucket with tight fitting lid for taking iced drinks or cold salads on picnics. The Scotch part comes about because the outside is printed in a villainous plaid design with simulated leather straps. However, it does nicely to keep the films cool in the 100° temperatures.

Three counters further along, I happen upon a present for myself: a really lovely metal fishing tackle box that opens up into six trays, all subdivided into compartments. These are intended for worms, flies and such, but will do nicely for my filters and all the rest of the paraphernalia that goes with my camera on location. The camera, exposure meter and 50ft. tape measure will all go nicely into the bottom of the box, together with a new revised copy of my "bible", the Jackson Rose book of tables that every studio cameraman carries with him.

**21st August. ROCHESTER.** I would like to stop off here. The main Kodak factories seem to extend for miles in very direction. We take on a few passengers and I discover that the lady besides me works in the cardboard carton-making factory. She likes her job but don't think she would know a lens if she saw one. But there's no time to stop because I'm headed for a quaint and picturesque part of old America.

**22nd August. BOSTON.** This is the quaint and picturesque part of America I mentioned. You must have seen many films in which a guy is bounced out of a saloon, flies through the air and lands in the gutter, while another guy stands at the door and yells: "And stay out!" Well, I saw it actually happen here just two minutes after stepping off the bus. The guy was a sailor, this is a port—which I had forgotten—and the only really picturesque thing about the place is the language. And I don't mean "Prithee have another cup of tea".

### So Different

Knowing my debased tastes, you will gather that I like Boston. I would much like to make a film here because the place is so entirely different from what I had been led to expect. But there is local colour to be found if you dig hard enough. Such as the squalid restaurant where they hang a notice: "This is the place. There isn't any other place like it near here so this must be the place". Bare tables, old gas brackets, waitresses who make a habit of being rude to you, and you wear your hat at table, where they serve good plain Yankee food, plenty of it and where every President of the United States has had a meal.

And at Paul Revere's home which is beautifully preserved, down to facsimiles of the original wallpapers; at a sleazy bar where I made a phone call and happened to read a notice by the till: "What's going on here? Who's having a ball? My liquor bill is up ten points and my takings are down four to five dollars a day. Stop it, or there'll be a lot of

new faces around here. And soon".

That's the sort of local colour that vitalises a film. You and I go on our holidays and we make films of faces and places. But it is detail that is lacking. I'm nearing the end of a 12,000-mile journey. I shall not remember the distances but I will remember these notices and the funny little places that I went into.

### Monochrome Next Time

Years from now, I'll wish I had used my camera far more than I did (I'm bringing back with me two rolls unexposed out of every three I took away). It has been unbearably hot, so that is one excuse. And the bus windows were tinted and I had colour loaded when the sun was too red to use it satisfactorily. If I ever make this trip again, I'll do it on monochrome and the fastest stock I can lay my hands on. Too many times I whipped out my exposure meter and had to leave the scene unrecorded.

**30th August. NEW YORK.** Radio City Music Hall. The show as exciting as ever but I watch it this time from a new viewpoint: the front row of the stalls, just behind the conductor. The sixty Rockettes are still dazzling, the staging slick. But I beat a hasty retreat to the back stalls when the film comes on. It is *The Eddy Duchin Story* and I marvel at those location shots taken in New York, with period cars and costumes. Are the streets real? I believe they are, but how on earth did they control the traffic and crowds?

The Music Hall run their films on a vast CinemaScope screen which, like those in all the other cinemas I have visited, is dead flat and a perfect rectangle. Though this means more light and lower aperture lenses, the result is far superior to our CinemaScope.

### Quite a Thought

I finish a roll of film in Times Square, using a recruiting poster on a metal stand as a tripod. Had I the money, I would start a company for penny-in-the-slot tripods on the lines of those telescopes you see at beauty spots. For an extra penny, you could get a card giving recommended exposures for the scene in front of you. Meanwhile, the army poster helps me to take my last shots to close a record of a perfectly wonderful holiday.

Just to make you hopping mad, allow me to mention that not a drop of rain has fallen throughout the entire trip and that it has been blazing sunshine nearly every day.

Long after Disneyland, Hollywood and my filming experiences are forgotten, I shall remember one incident. It happened in the desert where a small group of Indians were putting on dances for our benefit. Very fierce they looked in war paint and feathers as they twisted and turned in their ancient tribal war dance to the throbbing of drums.

The dance concluded, their Big Chief stepped forward and said: "And now, folks, our next number will be. . . ." Oh! for a sound camera!

## Do You Prefer "Straight" Processing?

**P**rocessing is a constantly recurring topic in my post bag, a large proportion of the letters being about compensation. Most 9.5mm. film is compensated during processing, but it seems that many amateurs feel that it would be better were film processed "straight", without compensation.

Many have a false idea of what compensation is. It is a purely mechanical method of adjusting image density to give uniform "average" results. After first development, the density of the negative image is measured, and the second exposure automatically adjusted to give as near as possible a standard final image density.

The method obviously has its limitations and cannot give reasonable results when the film has been grossly over or under-exposed. But within its range it does effectively correct shots so that they can be edited and intercut without showing wide variations in density.

### "Cheating the Machine"

On this basis, a correctly exposed shot should therefore neither need compensation nor receive any. But if you are aiming for certain effects, compensation may be applied even though your exposure is correct for those effects, and the final result turn out quite differently from what you intended. Shots which have a high proportion of either dark or light tones generally tend to a neutral grey tone with no deep blacks and degraded highlights. Fades tend to cancel out and, instead of the image becoming steadily darker, it turns a muddy grey.

The machine which assesses the density has a time lag, and various ways of "cheating" it have been suggested. These usually consist of shooting a few frames with the lens capped, or grossly over-exposing a few according to the effect required. But the time lag is small and this sort of "cheating" very seldom works satisfactorily.

Compensation was originally introduced to make things simpler for the amateur and provide him with a greater proportion of "correct" shots without the bother of making sure that the exposure was absolutely correct

each time. In a sense, it resembled the "correction" applied in the printing of snaps from negatives taken with a fixed speed fixed aperture box camera. You just press the button and the rest of the job is done for you.

Nevertheless, a correctly exposed, properly processed non-compensated shot always looks better than a shot that was slightly adrift in exposure and compensated in processing, and there is no obvious reason why shots should not be correctly exposed to start with. Colour film cannot be compensated during processing, mainly because compensation would alter the colour balance, but—as many amateurs know—correct exposure with colour is not at all difficult, and very few shots have to be discarded through faulty exposure if you follow the makers' recommendations. If correct exposure is easy to obtain with colour, surely monochrome is no more difficult. Yet, according to Pathecope, a very high proportion of shots need compensation.

I prefer my films non-com. processed, and regard compensation as a device for the lazy. Many correspondents share my view, but obviously a large number of 9.5mm. users do not. Pathecope tell me that there is a possibility of their starting a non-com. service in the not-too-distant future, yet I learn to my surprise that they go to the trouble of masking off Duplex film during processing, so that compensation can be given to Monoplex shots.

### The Culprit

If you ask me the reason why so large a proportion of shots need compensation, I should point to compensation itself as the culprit! If one's shots have always been compensated, it is extremely difficult to be sure whether the exposure one gave was correct or not, and consequently errors tend to be perpetuated. With non-com., errors are immediately apparent and correct exposure soon becomes a habit, to the obvious improve-



Finchley A.C.S. report that they have "miles of 9.5mm." in their library of vintage club films, a selection from which provided so successful an evening that everyone wanted more. The old as well as the new in cine equipment was also featured in a display organised by the club in the foyer of a local cinema.

ment of one's films.

I would be interested to hear *your* comments on this thorny question.

\* \* \*

THE FIRST popular 9.5mm. camera, the hand-cranked Pathe Baby, is still occasionally offered for sale second-hand, and I often wonder how many are in use today. It is a tribute to the makers that these modest but robust little cameras are still capable of taking first class pictures after some thirty years.

But it is rather an embarrassing tribute, for Pathescope are now in the awkward position of having to decide whether to continue issuing

film in Baby chargers or not. The Baby camera cannot use P or H chargers, and the stock of usable Baby chargers is dwindling rapidly. Unless new ones are manufactured, those now in use will all gradually disappear, for the useful life of a charger is limited.

Film will, no doubt, continue to be available as long as the present stock of Baby chargers lasts, but the cost of manufacturing replacement chargers will probably force Pathescope to announce reluctantly one day that they can no longer supply them, and the Pathe Baby will then pass into history as the camera which introduced nine-five to the world.

## Odd Shots

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

**Too Pernickety** You can be *too* careful, you know. A chap who has one of those very nice Rigby splicers with the precision scraping attachment was grousing that he could never make a good scrape with it and that he had broken several blades. I had not the slightest difficulty in making a series of good splices and then I watched him.

He was using the thing very slowly and tentatively, and the trailing blade was digging into the film because he was reversing in the middle of the stroke. When I persuaded him to take bold sweeps—and to oil the slider to make the process easier still—he had no further trouble.

**Trim Carefully** But you can be a bit too swash-buckling — particularly in editing and when you are cutting on action. Unless you are highly skilled and sure of yourself, do not attempt to fine-cut right away. Start with a definite overlap of action and then trim down bit by bit, one frame at a time, if necessary, until there is proper flow at the join.

You can make a temporary join with very narrow transparent adhesive tape, joining the two ends so that the sprocket-holes fit nicely into the teeth on the animated viewer. When you have made the permanent joint, clean off all vestige of rubber adhesive (even if none seems to be apparent) by using a rag moistened with carbon tetrachloride.

What if you cut off too much? That's just too bad, but it won't matter a hoot if you are editing on a dupe, because you can easily build up again with black spacing, and match the original properly later.

**Eye for Detail** One of the things that particularly struck me at *The Observer* Exhibition was the care taken by the great film-makers to get exactly the result they wanted. They made sketches not only of the setting, but detail such as a single head close-up showing exactly the area covered by the camera, the relationship of the subject to the camera—and, incidentally, the relationship of the scene to those adjacent to it, and even in some cases

an indication of the lighting effect desired. Skilled and knowledgeable though they were, these masters of the craft had not been prepared to make a shot until they had carefully worked out every aspect of it.

**Power of the Film** They use 16mm. film in the National Coal Board Training Centres. The other day a new group of forty young men were booked in and were given their first talk about the possibilities and responsibilities of their new job. At the end came a film, and when that had finished, the instructor asked for questions. Immediately a hand leapt upwards in the back row and a diminutive figure asked: "When do we get us wages?"

**Never Give Up!** It's a hard job, sometimes, sticking it out against the frustrations of breakdown in equipment, faults in stock, bad weather and what have you, but perseverance wins. As it did with an ex-soldier I encountered recently on one of my lecture trips. He had lost his right arm, yet he had entirely redecorated the front of his house, climbing up and down ladders, scraping the old paint down to the bare wood by means of an electric scraper and then putting on a primer and three coats of paint. Yes, perseverance always wins.

**Mounting Stills** Apropos my remarks on using rubber solution for mounting stills, Geoffrey Harrod, of Cheshire, points out that there is a solution specially designed for the job, Kleenstik. He uses and sells a lot of it and finds it most successful.

**Standards** I recently suggested that something should be done about the speeds of projectors supposedly running at 16 frames per second now that the question of recording and reproducing magnetic sound has to be considered, and that the manufacturers might get together on it. Leslie Froude, Hon. Secretary of the I.A.C., tells me that the Institute has already submitted to the British Standards Institution a recommendation that this problem should be considered by the appropriate committee with a view to the fixing of speeds.

AT YOUR CINEMA

By DEREK HILL

## Ungrateful to Analyse This Film!

Harriet Anderson and Ulla Jacobson in *Smiles of a Summer Night*.



Only occasionally does one find a film whose subtleties are so tautly knit that analysis seems an ingratitude. *Smiles of a Summer Night*, a new Swedish production by Ingmar Bergman, is just such a film. It may be a comedy, but its undertones have a rare profundity. The acuteness of its psychology is as refreshing as it is rare.

The story, too involved for full summary here, concerns a middle-aged lawyer living in a platonic marriage with his young wife. His ex-mistress, her new lover, the lover's wife, the lawyer's son, an amorous maid and a philosophical groom become entangled in the complications which ensue, each in their own way searching for happiness through love.

Thanks to one of the most perfect casts I can remember—including four of Sweden's most ravishing actresses, Ulla Jacobsson, Eva Dahlbeck, Harriet Anderson and Margit Carlquist—and Ingmar Bergman's elegant script and direction, these characters are all convincingly alive. At one time or another during the film almost every one of them wins both our sympathy and our disapproval. Not one is wholly likeable or completely detestable. And this, surely, is pretty true to life.

Several lines of dialogue are so suddenly penetrating that one feels temporarily winded by a blow of genuine, and sometimes cruel, honesty. The direction has a stylized grace which blends smoothly with the period costumes and settings. Only the frequently

thunderous music lacks dignity.

The film's weaknesses are obvious enough. It is overlong, theatrical rather than cinematic in conception and occasionally over-inflated. But judged in relation to the shafts of light which it directs on to the relationships of men and women, such faults are almost irrelevant. Its wit is often breath-taking, and its performance and execution sheer delight. And there is never a whisper of hypocrisy throughout its length.

See *Smiles of a Summer Night* if you possibly can—and ask yourself whether such a film could conceivably be made in Britain. Our studios would probably fire a writer who suggested anything like it. Honesty is still a missing word in the vocabulary of most of our directors.

### Never an Eyelash Wrong

So, for that matter, is inventiveness. The month's most ingenious comedy is *The Solid Gold Cadillac*, a delightful joke about the smallest shareholder in a giant corporation gaining control of the whole organisation. As the shareholder is Judy Holliday, the happy accidents which provoke this situation have the perfect perpetrator. From the moment when she introduces herself with an indignant "My name's not madam—it's miss" she never puts an eyelash wrong.

"Most people have a picture of their wife and children on their desk", she explains at one point, "but me, I don't have a wife and children". Speech for Miss Holliday is a determined battle with the complexities of her native tongue. Sometimes a sentence may seem to beat her; but after a deceptive pause she'll knock it into bent and broken submission with the addition of a startlingly unexpected word or phrase.

Abe Burrows's screenplay, from the play by George S. Kaufman and Howard Teichmann, keeps her well fed with sublimities. The rest of the cast, headed by the ever-competent Paul



The background of *Every Minute Counts* is a village cycle race, but it is a car which provides the thrills.



Hawkins and McKechnie (Alistair Sim and John Chandos) put the final touches to their time-bomb radio set.—From *The Green Man*.

Douglas and backed up by the equally assured Fred Clark, are not quite so well treated by the script; and the development might have had a few more twists. After all, it's clear from the start that no undertaking, however mammoth, is match for Judy Holliday if it is armed solely with mere logic.

An irritating commentary by George Burns sneaks in now and again to tell us how funny it all is. Personally I thought Pete Smith had managed to kill this sort of thing years ago by sheer mockery, but apparently not. Luckily the intrusions aren't too frequent. All the same, it's surprising to find a director so perceptive as Richard Quine slipping into this kind of trap.

The Cadillac of the title is a pure gimmick, designed simply to give the film an intriguing label and arresting display pictures. In fact, the car has nothing at all to do with the film, and appears only in the last two shots which, unlike the rest of the film, are in colour. It's an outrageous stunt, of course—so wholeheartedly outrageous that it's easier to forgive. I can't pretend that *The Solid Gold Cadillac* offers an amateur many technical lessons. But it does show that imaginative treatment can get laughs even out of a stockholders' meeting.

#### Dexterous Direction

*The Green Man* is as typically British a comedy as *The Solid Gold Cadillac* is American. It concerns the attempts of a vacuum cleaner salesman at thwarting the would-be murderer of a civil service official who is spending a shady weekend with one of his typists. The salesman is aided by a girl with whom he is repeatedly discovered in compromising positions by her B.B.C. fiancé. There are underwear jokes, policeman jokes and Third Programme jokes.

Yet the result is far from depressing. Sidney Gilliat and Frank Launder's script from their own play seldom suggests its stage origins, and has an agreeable pace. Robert Day, a director whose name is new to me, handles the situations with considerable dexterity.

Nevertheless, I don't care to think what *The Green Man* would have been like without Alistair Sim's performance as a dedicated assassin. He is an actor of extraordinary finesse. Crumpled by despair or forcing a gurgling simper, he uses his incomparable face as a kind of animated caricature. All fractured hopes are in his creased, crushed moan; false *bon hommie* is summed up in one sickly smile.

His encounter with a ladies' string trio, all leering grins and desperate charm, would alone make *The Green Man* worth a visit. As it is,



George Cole, Avril Angers, Jill Adams and John Chandos—as Sim's methodical assistant who hides bodies in grand pianos—help to lift the film far enough out of the rut which its outline suggests to make it genuinely amusing for most of its length.

*The Green Man* has an above-average supporting film in *Every Second Counts*, which careful scrutiny of the amended handout shows was first called *Every Minute Counts*. The original title was *Les Assassins du Dimanche*.

It is still something of a novelty for a subtitled film to get a general circuit release, but the reason for the bookers' decision is not hard to find in this case. Most of the film follows the adventures of a car whose steering wheel may at any moment become useless as the result of an untightened nut. This must read like another *Wages of Fear*—which is doubtless what the distributors think they've got.

#### Something Different

But the first half, at least, is something quite different. The garage owner, who is involuntarily responsible for failing to tighten the nut, faces a grave moral problem. Should he tell the police? Or will he merely be ruining himself pointlessly? Perhaps the car has already crashed. Perhaps there will be no proof left of the reason for the smash. Perhaps the honeymoon couple in the car will discover the trouble in time.



But the solid gold Cadillac has really nothing to do with *The Solid Gold Cadillac*; it makes a nice publicity gimmick, however.





Professor Merrity (Donald Wolfitt) and Lefty (Barry Keegan) go out on the rocket ship to detach a bomb.—From *Satellite in the Sky*.

Robert, the garage owner (sympathetically played by Jean-Marc Thibault), has more than his conscience to quieten. His wife, his son, his brother, the local priest and even his garage hand influence his decision. The moral struggle is—or should be—more important and exciting than the fate of the car.

But Alex Joffe, director, scriptwriter and, unexpectedly, art director, has clearly attempted to make the best of both worlds, and has only succeeded in weakening Robert's sequences by erratically intercutting a rather poorly edited series of incidents of the car's journey. As the film progresses, coincidence after coincidence is dragged in. All credibility is lost long before the preposterous climax.

If Joffe had only realised that what happened to the car was irrelevant to the film he began, or that Robert's tortured conscience was of no significance to the film he concluded, the result might have been an engrossing drama or an exciting thriller. As it is, we have only the enjoyable first half, peopled with real characters (good performances by Barbara Laage, Paul Frankeur, Rosy Varte and Georges Poujouly) set in a convincing location.

## Full Supporting Programme

A selection of shorts for the home show.

**DODGING THE COLUMN** (*Britain*, 1952. 10 mins. Free. British Transport Film Library, 16mm.)

Anyone knowing other work by director Michael Orrom, please communicate. Of all the films available on free loan from this invaluable library, *Dodging the Column* is probably the most popular.

On the face of it, its subject seems to offer little scope for entertainment. It concerns the transporting of a distillation column 137 feet long by road from Greenwich to Grangemouth in Scotland. The 500 mile journey was beset with problems, and the unit which travelled with the column covered every incident.

Bus stop signs had to be taken down, trees bent back and garden fences dug up to allow the monster load to pass. Sharp corners had to be negotiated an inch at a time. Reg Hughes captured each contretemps with an observant camera.

Eventually Paul le Saux prepared a light-

I boggled a little at the credit list of *Satellite in the Sky*. The Danziger (B picture) brothers, claim to have made "the most ambitious, the most spectacular science-fiction film ever to be made in this country". And in CinemaScope and WarnerColor, too.

Even more startling is the name of the director. For such a subject one would hardly seek out a director who had made his name with sensitive documentaries. But Paul Dickson, who was responsible for *David* and *The Undeclared* "so impressed the Danzigers with his work that they are now negotiating for his exclusive services".

### Not Very Special Effects

The result is a fiasco. A script of astonishing stupidity (which the credits insist involved three writers) is matched by the feeblest trick and model work I have ever seen. Perhaps the most unfortunate sequence is the rocket-ship's take-off, where the foreground crowd and background ramp each wildly wobble independently of the other—a horizontal split as obvious as the vertical divisions in Cinerama.

This unhappy effort at apeing Hollywood is clearly intended for American distribution, as, indeed, the mid-Atlantic accents indicate. What they will make of a rocket trip with all the thrills and tension of an excursion to Brighton I can't imagine. The idea of this jaunt, incidentally, is to explode the biggest bomb yet in outer space to show the whole world that war is now pointless.

Even sadder than the thought of wasted talent and opportunities is the realisation that a major company apparently feel it is so much in line with what the public want that they not merely distribute it but give it a feature showing at their West End cinema.

hearted commentary from a description of the journey by the rigger in charge and one of the tractor drivers. Despite the catalogue's statement to the contrary, this commentary (which is so good that one can almost forgive the same writer his atrocious doggerel accompaniment to *Elizabethan Express*) was delivered not by the members of the lorry crew but by two professional actors.

Their quiet colloquial humour sets off the visuals perfectly. The result is more than a record of the journey of the longest load ever to travel by road in this country. It is a witty, sympathetic tribute to the ingenuity and resourcefulness of the men behind the job. Above all, it is first-class entertainment.

The most unlikely subjects often have astonishing potentialities. We have seen a sponsored short on the installation of conveyor belts in a cement factory which was a joy to watch. Lindsay Anderson, the director, cut

his shots of wobbling cement bags to a specially composed "Conveyor Belt Boogie," and the result was as entertaining to the layman as it was informative to the specialist.

*Dodging the Column* shows the importance of being prepared for the unexpected, too. Just as the column is apparently hopelessly stuck, a furniture van boldly labelled "We Move Anything," appears in the background. This is the sort of coincidence—for coincidence it was—which every amateur should always be ready to exploit.

*A Thrill A Second.* (This and following four titles are Movie-paks.) This is sheer sensationalism, of course; but it is briskly edited and includes a remarkable number of genuinely breathtaking shots. Opening with some unusually vivid scenes of leaping parachutists, the film shows cavalry riders, tank manoeuvres, an unsuccessful rocket lifeboat, surf-riders and stunt men. The air is thick with human arrows and human cannon-balls. Cars somersault; motor cycles catapult; tight-rope walkers perform the impossible.

It would be easy to condemn *A Thrill A Second* as pandering to sensation seekers, or to dismiss it as a record of the exploits of foolhardy exhibitionists, but it remains one of the fastest and most exciting of shorts available on 8mm.

*Wide Open Town* packs all the traditional Western ingredients into Movie-pak length. Hopalong Cassidy becomes involved in a saloon squabble, finds himself mixed up with rustlers and closes matters with the almost obligatory gun battle. The saloon is so true to type that it even boasts a "Miss Belle." A well

sustained pace, and competent—if conventional—performances make this an acceptable Western. The agreeable camerawork was emphasised by the high quality of the print which we saw.

*No Bulls Please*, an Abbott and Costello comedy cut from their feature, *Mexican Hayride*, is a reasonably paced sequence concerning Costello's accidental efforts at bull-fighting. Several amusing gags and generally satisfying timing make this short a fair comedy choice, though a cross-talk sequence which has to be put across in titles on 8mm. is quite out of place. The final joke, too, appears completely meaningless out of its feature film context.

*High Flyers*, another Abbott and Costello comedy, is cut from one of their earliest and best features, *Keep 'Em Flying*. The opening situation, in which Costello bales out and lands on top of Abbott's billowing parachute, is particularly good. The cine enthusiast will probably enjoy the final sequences of crazy aerobatics for their skilful mixture of back projection, model work and genuine stunt flying. *High Flyers* is perhaps the best in the Movie-pak series of Abbott and Costello shorts.

*Atlantic City*, a conventional travelogue, covers a great deal of ground, and conveys a very broad impression of its subject. The 8mm. has the advantage of silence; the 16mm. commentary is heavy-handed and largely pointless. A Miss America parade and competition, the pleasure beach, the town's skyline, architecture and residential district, and fishing and swimming facilities are all shown. So, rather unexpectedly, is a bit from an ice show.

## AUDIENCES ARE SO CONTRARY

*Continued from page 659*

criticises the image quality of each shot.

As we grew older we developed more sense. We gradually gave up the practice of thrusting our films upon people and of compelling them to serve as spectators to our achievements in return for eating our food.

Just a couple of Christmases ago my wife and I made our annual pilgrimage northwards to our native land. We put the projector and the cans of film in the back of the car as usual, but resolved that we would not talk films unless asked. Nobody asked. Nobody asked us anything very much, as a matter of fact.

They talked to us about themselves, their children, wives, work, their holidays. They let us wash dishes, of course, and things like that, but the films returned southward unexhibited. We date the end of our youth and the attainment of full maturity from that occasion.

Recently, however, a new sort of opportunity has been coming my way. I am now occasionally asked to exhibit my travel films to clubs and groups. Such occasions are the real pay-off. No longer have I a conscripted audience. On the contrary, I have been actually asked to show the film. I am received

by the chairman and given a cup of tea and a bun. I am introduced by a little speech of welcome.

The mental attitude of the audience is entirely different; they are not being required to look at the pictures Cousin George took last summer; they are about to see an almost professional job, presented in a professional manner by a probably rather eminent stranger.

When the showing is over, questions are asked either about the film or the technicalities of filming, or about the places seen, or about the problems of holiday travel. Finally, instead of being made to feel grateful that friends and relatives have bothered to look at the thing, I am publicly thanked.

But in addition to this I have observed during the past year a change in the attitude of friends and relatives also. The fact that we no longer insist on showing our films to them at every opportunity has caused a number of them—such is the contrariness of human nature—almost to demand to see them. When anyone does so we reply, without any great show of enthusiasm: "Yes, if you're really interested . . . You're sure?" And, of course, by this time they are sure. They positively insist. And they also thank us afterwards.

A.C.W. puts the

## New Apparatus

through its paces

### BAUER 88 B 8mm. CAMERA

Quite well-known on the Continent but new to this country, this camera—pleasing in appearance, design and performance—invites the question as to why a camera with coupled exposure-meter cannot be produced here. The Bauer 88 B takes standard double-8 film, has a speed range of 8 to 48 frames per second and single pictures, and is fitted with a 13mm. f/1.9 fixed focus lens with coupled photo-electric exposure meter.

It is slightly top-heavy in appearance, because part of the photo-cell gear is in the housing over the lens and the viewfinder window. But it stands firmly on its flat base which carries a standard  $\frac{1}{4}$ in. Whit tripod bush. The overall dimensions are  $4\frac{1}{2}$ in. long by  $2\frac{1}{2}$ in. wide by  $5\frac{1}{2}$ in. high, and the weight is 1 lb. 15 oz.

There are four main die-castings: the body, the front carrying lens and finder and photo-cell "eye", the side, and the simple, thin door. These have an attractive hammered surface finish, with a metallic blue enamel; and a wide rim at each side, well radiused and in polished aluminium finish. The controls are in natural aluminium or satin chrome, except for the front plate which is black and carries a black lens hood and black plastic cell window. A silver cord wrist-strap is supplied.

#### Snug Fit

The door, hinged at the back, opens out flat, and is a snug fit, with deep light-trapping rim. It is opened by lifting out a sprung latch so designed that it cannot be accidentally raised; and if the film gate is partly open, the camera door will not shut. The interior is finished matt black; on the model sent for review this needed cleaning out before the camera could be used, leaving a rich black stain on the clean cloth we borrowed from the kitchen cupboard.

Operation is by a push-button beside the lens, which will also take a cable-release, and which gives normal filming or single pictures according to whether a disc on the camera side is set to "C" or "1". Another disc has four click positions for setting speeds at 8, 16, 24, or 48 frames per second. A third disc rotates over a small scale engraved from 0 to 25 feet plus loading allowances, forming the footage indicator. These three rest discs are identical, but though the footage indicator has one-foot divisions, it is uncomfortably small at half-inch diameter.

A neat folding key winds the spring, and the mechanism is very quiet and smooth: it runs 6 feet (=30 seconds at normal speed) at one winding before it starts to lose speed.



Exposure is  $1/30$  of a second at 16 frames per second, and pro rata at other speeds. About every 6in. of film there is an audible signal.

The single claw is of the sprung, ratchet type, making a straight up-and-down path and sliding over the film on its return stroke. The rotating disc shutter has an open sector a little over  $180^\circ$ . The film path is conventional, with idler roller between supply spool and gate, and rubber-covered peg between gate and take-up to prevent any drag past the gate, as there is no sprocket.

The pressure-plate is held on two pegs with individual coil springs, and there is a fine leaf spring at the side to prevent any lateral movement of the film in the gate. The whole pressure-plate assembly swings right clear for cleaning, but will also stay ajar for slipping in the film during loading.

#### Small Aperture for Accuracy

At the back of the camera is the viewfinder eyepiece, the very small aperture of which makes for accuracy, and a conversion table for film speeds, relating DIN with European Scheiner, Amer. Scheiner, Weston, G.E.C., and A.S.A.; but the B.S.I. is not given—an unfortunate omission in a camera for the British market.

At the front of the camera, from bottom to top, are the cell window in plastic surround, the anodized aluminium lens hood to the 13mm. f/1.9 Schneider Xenoplan lens fitted to the model sent for review, the viewfinder window, and the film speed setting knob. The finder window is about  $\frac{1}{2}$ in. by  $\frac{1}{2}$ in., and is displaced about  $\frac{1}{2}$ in. horizontally and  $\frac{1}{2}$ in. vertically from the camera lens. It contains a guide line in its top right hand corner, indicating the limit of area filmed when shooting at "between 6ft. 6in. and 2ft. 6in.",

as the instructions put it (but in centimetres): in practice this is a very useful guide, but inadequate for titling. There is no further parallax adjustment.

To use the coupled exposure meter, you set filming speed against emulsion speed of film, sight subject in viewfinder, and then shift aperture lever till the two pointers visible in the viewfinder coincide. The camera supplied had an A.S.A. speed setting scale, calibrated 10, 20, 40, and 80. The centre disc is calibrated 8, 16, 24 and 48 frames per sec. Setting these appropriately shifts the indicating pointer in the finder window. The photo-cell needle pivots about the same centre, and their exact coincidence is readily observed, as the lens iris is altered, by means of an extended, milled lever running by a curved scale on the door side of the camera, concentric with the lens. Altering the lens iris correspondingly alters another iris in front of the light-sensitive cell.

#### For W.A. and Telephoto

A combined cap, of resilient black plastic, for lens and photo-cell window is supplied. The one on the model tested was a poor fit. The lens hood is "reissed", and the front  $\frac{1}{4}$  of an inch is screwed to take the wide-angle and telephoto attachments that are available. Corresponding viewfinder lenses clip over bosses provided in the front die-casting.

The 32-page instruction booklet is well done—except for the stray metric references and allusions to a Rodenstock lens (12 $\frac{1}{2}$ mm. and with a second iris scale and integral lens hood) in place of the Schneider supplied, and examples relating to DIN speed settings.

The Bauer is a camera to be held between cupped hands, the middle finger of the right hand on the starter button, and middle finger, left hand, on the lens aperture lever. It handled very comfortably in every way, with the minor exceptions that the footage is not easy to read and that the viewfinder is rather cluttered up. Our personal preference is for an un-interrupted viewfinder, but here we have four interruptions: the frame limit for close-ups, the two pointers, and a little gadget which bobs up and down once per revolution of the supply reel to indicate that the film is feeding satisfactorily.

#### Film Steadiness

Results were very good: the mechanism got away briskly at all speeds and first frames were not noticeably over-exposed. Film steadiness was above average for a sprocketless camera, at all speeds and when shooting single pictures; this we attribute to the side-spring in the gate and to the superior design of the gate assembly. The frame line was clear black, and correctly placed, central to the sprocket holes.

As usual when testing a camera, we gave exposures based on our standard cross-check for Kodachrome, derived from the Koda-

chrome guide and on our Weston meter set at 8. This gave what we rate as perfect exposures, but was generally half a stop more than the coupled photo-cell indicated when set at ASA 10=Weston 8. So our advice is, as usual, to make tests: the reading indicated is likely to suit you if you have a very powerful projector and small screen, but under average modern 8mm. conditions, we advise at least half a stop more exposure than indicated.

#### Warning

Perhaps we should slightly digress here to warn newcomers that the coupled photo-cell reading will mislead in cases where there is a preponderance of background lighter or darker than the subject; in such cases care should be taken to let the camera's cell eye see *only* the part of the subject for which you desire correct exposure. In this connection it is useful to note that we found the acceptance angle of the exposure meter to be around twice that of the 13mm. lens fitted: so, for example, for a long shot *just* excluding the skyline, the meter does in fact see quite a bit of sky, and this will cause under-exposure, which is one of the reasons why we recommend allowing at least half a stop more exposure than indicated.

Image quality from the fixed focus Schneider Xenoplan lens was admirable right down to f/1.9, but we regret that f/16 is the smallest aperture. General workmanship and finish is of a high order, except that the blue enamel blistered or chipped off in one or two places—probably an isolated irregularity on the camera sent for review. We can safely recommend this camera to any 8mm. user, and most particularly to the amateur wanting a coupled exposure-meter.

English agents: Neville Brown & Co. Ltd.  
Price: £75, including P.T.

## PENROSE CINESCAN

### 8mm. ANIMATED VIEWER

This robustly constructed animated viewer must be just what many 8mm. filmers have been waiting for. It boasts no frills: there is no film punching device, and not even a switch to control the lamp (it would pay users to add one of their own to the flex), but it performs its single job of producing a fairly bright and reasonably steady moving picture, with considerable efficiency. Its appearance may not be very prepossessing but, at such a very reasonable price, one cannot expect high precision engineering.

A curved tin plate at the rear, and a baseplate covered with velvet-lined paper, are screwed to a heavy metal casting, finished in grey stoved enamel. Its weight is a real advantage, for it is unnecessary to screw it down, although two holes are conveniently provided in the baseplate for this purpose. This baseplate, which is held to the body by



four screws, must be removed to replace the lamp—and this would become quite a procedure were it screwed to a rewind board.

The 6v. 6w. lamp is of a standard cycle dynamo type and replacements cost only 1s. 7d. It is fed through a built-in transformer rated for a maximum voltage input of 250v. and so will work satisfactorily on 200-250v. A.C. mains. When used with a 210v. mains, the lamp receives its correct 6v. and has a life of about 100 hours. With a 250v. mains, the lamp receives 7.2v. and has a life of about 25 hours. The picture obtained with a 250v.



Efficiency without fuss : the Penrose Cinescan.

mains is about twice as bright as that from 200v. mains but, even so, the latter is sufficient for inspecting both black and white and colour film. We tested the viewer on a 240v. mains and obtained a picture bright enough for viewing in a normally lit room—and even after two hours use, the base was no more than a little warm.

Above the lamp is a condenser lens and above this the film path and gate aperture which extends down into the film path, all being set at a slight tilt, so the film is held fairly firmly in place. Above the aperture is an optically worked four-faced glass prism rotated by a direct gear drive from a six-toothed sprocket, turned by the passage of the film. Above this again is an objective lens, the position of which can be adjusted by means of a knob on the front of the viewer, providing a convenient means of focusing. The image is then reflected via a mirror on to the built-in 1½in. x 1½in. ground glass screen.

Some of these optical parts are not too easily accessible for cleaning. To reach the prism, for example, it is necessary to remove the back of the viewer, which is held on by four screws, and pull out the small gear spindle, to the remote end of which the prism

is attached, held within the four blades of the barrel shutter. This spindle is housed by means of an eccentric bush held in position by a set screw, which must be loosened before it can be removed. The adjacent position of the large and small gears are marked on later models in order to facilitate correct optical framing when they are replaced. The eccentric bush provides a means of location of gears with the minimum of backlash on assembly.

The threading is not difficult, although the film (which travels, as usual, from left to right through the viewer) has to be slipped over a guide roller, curved under the gate, round the sprocket and under another roller. The film path on the rollers, gate and sprocket is cut away, so that the film is held only by its edges, the possibility of damage thus being minimised.

### No Twisting

The viewer is some 7½in. high and the base-plate measures 4½in. x 6½in. at its widest part. The back of the screen is slightly tilted for comfortable viewing. It is lit evenly enough for editing purposes, although there is some falling off around the edges, and the lamp must be carefully adjusted to avoid masking off corners. No provision is made for earthing.

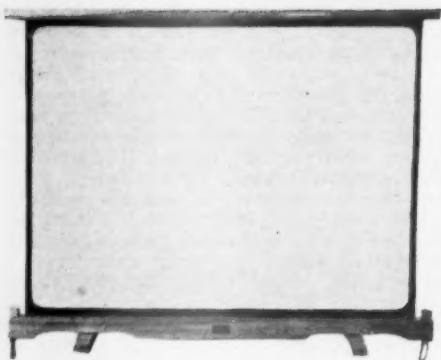
Printed instruction leaflets are to be supplied, but we have not yet had an opportunity of examining them. A baseboard and two rewind arms are available for £2 10s. These will accommodate the film without the necessity of twisting it, as one has to do with most 8mm. viewers. Such an outfit offers good value for money. The viewer is simple, but it is solid, and an attractive proposition for the man who wants something in the cheaper price range. It costs £9 and can be obtained only from Penrose.

## GNOME LIGHTWEIGHT SCREEN

Initially available in two sizes, 24in. x 32in. and 30in. x 40in., this new screen is of canvas-backed material on a top roller, with a wooden base (with fold-away feet) from which pivot two rear stretching struts sliding into grooves in the top roller, supporting it and ensuring correct tensioning of the material when the screen is raised. The screen can be used either standing on its base or suspended by the hooks in the top roller. For packing and storage, it is simply rolled down on the top roller, and held against rubber blocks on the base by two permanently attached rubber bands.

It has an intensely white surface—almost matt—with what can best be described as an embossed "simulated bead" finish. Examined under a magnifier, the screen surface is revealed as a myriad of tiny embossed concavities, while a simple photometric test of the reflection characteristics showed that it behaved





essentially as a white matt screen. There is, however, a slight enhancement of the brightness in a general forward direction, due to

## NEWSREEL

Presenting news and views from the Clubs and Lone Workers

Newcastle A.C.A. members are smarting from a sense of injustice. They have just learned that they cannot be granted any rate relief for their club premises under Section 8(1) of the Rating and Valuation (Miscellaneous Provisions) Act, 1955, as the club is not considered to be a "suitable organisation" within the meaning of the Act. Dramatic societies and others benefit, and it seems extraordinary that cine clubs should not; the secretary would be glad to hear from anyone who has met this same problem and has been lucky or clever enough to find a happy solution. Meanwhile, efforts are being made to retain solvency by recruiting new members. (Secretary: George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne 2.)

Finchley A.C.S. once had a flourishing production unit—some of the films in the club library are more than twenty years old. In recent years, however, it has become an organisation of lone-workers who meet to help and advise one another. It is only in recent months that the old spirit has revived and the club has returned to group production with *I Spy*, an 8mm. comedy. Now that this is well advanced, a 16mm. drama is in the scripting stage and the signs are that it may not be very long before Finchley is once again a name to be reckoned with in the amateur movement. (Secretary: John E. Morin, 473 Archway Road, Highgate, London, N.6.)

Witney Camera Club is the new and less cumbersome name adopted by Witney Cine and Photographic Society in the hope of attracting more beginners. Recent club activities included a visit from James Wood, producer of *Narrow Boats*, who showed and discussed a number of his own films. (Secretary: Roger Moon, 1 Lancut Road, Witney.)

Kingston and District C.C. welcomed Doris Rogers (Mrs. Wainwright of *Life with the Lyons*) as guest of honour at the first meeting of the current season. Miss Rogers answered questions about radio and television, covering such subjects as timing, the different types of acting technique required for various shows and even how to turn over pages of a script silently.

Despite a last-minute panic over black-out, the presentation of the Ten Best on 14th and 15th Sept. went very smoothly. Projection of the 8mm. films was particularly successful—some thought better than at the National Film Theatre—and the club is now planning to include 8mm. in its own 21st Birthday show at Kingston-on-Thames Library on 22nd and 23rd Nov. (Secretary: Miss A. Vayro, 37 West Street, Ewell.)

Mid-Essex F.S. members have had some trouble with the temperamental star of their 8mm. Kodachrome comedy, *Sunday with Albert*. Said star is a 1920 vintage sports car; it refused to start when the unit was all set to make up for lost shooting time on the first fine Sunday for weeks. (Secretary: D. W. Gravett, 24 Kilworth Avenue, Shenfield, Essex.)

semi-specular reflection from the peaks between the embossed concavities.

Portability and speed and ease of erection were very satisfactory, and the screen surface was found to have excellent reflecting qualities for a white screen, and to be suitable for a wide range of viewing angles. The screen surface (it has a  $\frac{1}{4}$ in. black border all round) is said to be washable, but we did not have occasion to test this.

Having no external casing, it is truly lightweight; the 24in. x 32in. size weighs only 3½ lbs. All the wooden parts are well made of hardwood (beech), with a pleasing natural finish, glossy varnished. The woodwork looks particularly attractive in this light finish, although it does, of course, tend to show up a little during projection.

Produced by Gnome Photographic Products Ltd. Prices: 24in. x 32in., £2 10s. 6d.; 30in. x 40in., £3.

Does your club—or news of your own activities—appear in this feature? Reports and photographs are welcomed. Address on page 647.

Welling and District C.C. reports that a male member who plays the "feminine lead" as well as directing *Chanel No. 5*, burlesque on advertising, has had to go into hospital for an operation, so that work on the film has been temporarily suspended. It is still hoped, however, to hold the premiere on 18th Dec. Work continues on a 9.5mm. production, *No Return*.

Recent activities included a demonstration of the Simplex Ampro New Educational projector and in November there will be a screening of *The Lost World*, with sound effects supplied by members. Prospective members and visitors are welcome on Tuesday evenings at 8 p.m. at the Small Hall, St. Michael's Parish Halls, Upper Wickham Lane, Welling. (Secretary: J. Hornsbury, 103 Parkview Road, New Eltham, London, S.E.9.)

## Biggest Audience Yet

Cheltenham F.U.'s screening of the Ten Best brought the largest audience ever to attend a show of this nature to the Civic Playhouse. The evening started in darkness and confusion when someone blew the main fuse but this was quickly repaired and the programme then went according to schedule. The packed house is partly accounted for by excellent publicity in the local newspaper which recently published an article on the club's activities, with stills from current productions. Bad weather has held up shooting of *Dead on Time*, which may not now be completed until next year. (Secretary: P. Briggs, 18 Glencairn Park Road, Cheltenham.)

Glasgow C.C. is now occupying premises at 15 Milton Place, Cowcaddens, Glasgow, where meetings are held each Thursday at 7.30 p.m. The winter programme includes items of interest to experienced film makers as well as newcomers. (Secretary: James M. Roy, 4 Claremont Gardens, Milngavie, Glasgow.)

Blackpool A.C.C. reports that a substantial increase in membership during the past year has given a new impetus to film making. Now in the editing stage is *Fateful Crossing*, a 16mm. monochrome production scripted by committee member J. Wells and featuring two girls who were chosen from many screen tested at a recent hobbies exhibition. A dramatic climax to the story is a sequence in the traditional manner in which the heroine, trapped by the heel of her shoe in the points, is rescued at the last moment as an express train comes thundering along.

Another current production, *Snapshot*, being shot on both 8mm. and 16mm., tells how three children foil the attempts of a gang of airborne safe breakers to steal a canister of dynamite. The club has secured the co-operation of the police force and the Blackpool Aero Club is helping with the flying sequences. A boffin member, H. Voss, has produced some startling explosions.

Realism has been the keynote of production. During a fight sequence in which the law triumphs, one of the actors (the club secretary, too) broke two fingers and later, in hospital, it was discovered that one of the robbers had several broken ribs. Everyone was quite relieved, no doubt, when the director expressed satisfaction with the rushes and decided that no retakes would be necessary.

Several members of the club have undertaken to produce films of Blackpool for exiles in different parts of the world. One has been completed and despatched to South Africa and two more are being made for Australia and Canada. In addition, individual members have exposed some 5,000 feet of film during their summer holidays in Europe.

For the second time a secretary and treasurer of the Blackpool club have become engaged. The latest romance started when the happy pair were engaged in making a documentary about the building of a local church. Both the film and the church have now been completed and, to provide a traditional happy ending, the film makers will be the first couple to be married in the new church. (Secretary: H. Lockwood, 134 Victoria Road, Cleveleys, Blackpool.)

## Midlands Get Busy

At one time it was a common complaint that the F.C.S. was only useful to clubs in the London area. It is certainly not valid today, for the Midland Branch of the Federation is humming with activity and has found a vigorous secretary in Dorothy Armstrong who tells us that other organisations in the cine and photographic world are beginning to sit up and take notice.

"We have been invited," she says, "by the Midland committee of the Photographic Federation to present a programme of amateur films at their 25th Anniversary Convention to be held in Droitwich Spa in May 1957." The programme, already being drawn up, will consist of films from Midland clubs, including Peter Bowen's *The Age of Innocence* (A.C.W. 4 star) which won the Hitchcock cup at a Scottish Film Festival.

Plans are well advanced for a Federation film competition to be held in association with the Birmingham Photographic Society's annual international exhibition next February. Any film from a federated society, whether made by individual member or club, will be eligible and two trophies are to be awarded. Birmingham P.S. (Cine Section) is offering a challenge cup, presented by Wallace Power, for the most outstanding film in any class, and the Midland Area Federation Trophy, presented by G. C. Hoosen will go to the best story film. The exhibition lasts a fortnight and the prizewinning films will be screened on three nights of each week. Runners up in each class will receive a certificate of merit and a film trailer.

Presentation of the awards will take place at the Midland Branch conference which is to be held at the Imperial Hotel, Birmingham on 28th April, 1957. Tickets, costing £1 1s. 0d. each, cover coffee, sherry, luncheon and tea. Entry forms for the competition must be completed and returned, together with the entry fee of 5s. per film, by 1st Jan. to the Secretary, Midland Branch F.C.S., The Pump House, Bishopton Spa, Stratford-on-Avon, Warwick.

Oakwood F.G. reports that shooting has started on *The One that Got Away* after three weeks' of rehearsals. The story, which is described as a mixture of romance and drama, concerns the rescue of an angler from drowning



Never having played in a film before, the young couple in Oakwood F.G.'s *The One That Got Away* were a little intimidated by the camera. To help them disregard it and to persuade them into the right mood, the director himself acted behind the camera, pulling faces and cracking jokes. Result as above.

in a secluded lake. The director, J. Mead, is shooting against time, as all the other members of the group are teenagers and several are due to be called up for military service within the next few months. But he is determined that the film shall be finished somehow. (Secretary, J. Mead, Redcliffe, Bocking End, Braintree, Essex.)

Burnley C.C. members enjoyed their recent picnic, despite doubtful weather. There were enough dry spells to enable them to finish shooting the films for their picnic competition. At a recent meeting one member lectured on the basic principles of colour film processing, and the annual presentation of awards and screening of the club's prize winning films took place at the Civic Centre, Stanley Street, Nelson on 10th Oct. (Secretary: Albert Myers, 267 Coal Clough Lane, Burnley, Lancs.)

Pimpernel C.C. is the new name adopted by the Springfield C.G. An experimental film of 9.5mm. has been completed, and work started on a 16mm. farce, *The Devil Comes to Town*, which has a magnetic stripe sound track. Membership is increasing steadily. (Secretary: D. W. G. Ballentyne, 73 Baddow Hall Crescent, Gt. Baddow, Essex.)

Centre F.U. members have finished shooting their 16mm. comedy, *Cure for Boredom*, and as soon as a print is delivered from the laboratories, a recording on tape will be made. Multiple turn tables with mixing facilities have been built by the Unit's chairman, Kenneth Pocket. The film is to have its public premiere on Saturday, 3rd Nov., at 7.30 p.m. at Richmond Community Centre, where meetings are held each Monday. (Secretary: Mrs. Deborah Woolmer, 57 Prince's Avenue, Tolworth, Surbiton, Surrey.)

Slough F.S. members are full of praise for the tape accompaniment to 1955's Ten Best. It saved their technicians hours of work, they say, preparing for their recent show, which was attended by a record audience of 240 (capacity of the hall is 220!). Many people had to be turned away and the committee are hoping to book the programme for two nights next year. Among those who did get in were two members of the Traffic Division Headquarters of the Bucks. County Police who were particularly interested in *Rode Safely*—a request to purchase a copy of the film for training police motor cyclists has since been passed on to the producer E. Lambert.

The day after the show, the Mayor of Slough, making a speech in connection with "Mind that Child" campaign, referred to *Rode Safely* as the best film on road safety he had ever seen. (Secretary: Mrs. L. J. Cooke, 27 Lascelles Road, Slough.)

Birmingham Cine Arts Society has not been in the news for some time but is very much alive, having completed two films during the past year—one with sound-on-tape. Work is now progressing on a sound-stripe film, written and directed by chairman L. Westwood. (Secretary: F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham 26.)

An intriguing scene from the colour s.o.f. pixilated comedy, *Bride and Groom*, which the Grasshopper Group are to show publicly for the first time on 17th Nov. It will be supported by work by individual members and films from the Group library. Details of the show (at the Mary Ward Settlement, 5-7 Tavistock Place, London, W.C.1) from the programme secretary, Derek Hill, 54 St. George's Square, London, S.W.1. Block bookings by clubs are invited.



**Redcar and District A.C.C.** assigned seven 9.5mm. cameramen to cover a recent visit by the Queen and the Duke of Edinburgh; the results, said to constitute a very fine record, will be shown to the public later in the year. Contact with a group of 9.5mm. workers in Australia, made some time ago through the pages of *A.C.W.*, has resulted in an exchange of scripts. The club's current production, *You May See a Stranger*, is being shot partly in monochrome and partly in colour; the director is Eric Brignall who this year attended a cine course at Missenden Abbey. (Secretary: John Granger, 81 Ings Road, Redcar, Yorkshire.)

## Dublin to Celebrate

**Dublin A.C.S.** members are feeling very proud of their club premises which they completely redecorated during the summer recess—the job took three weeks. The transformation they feel to be worth all the effort and now there are plans afoot for a "hooley" to celebrate the reopening. At one of the last meetings before the recess a lecture by *A.C.W.*'s well-known contributor, H. A. V. Bulleid, proved so popular and gave rise to so many questions that it threatened to become an all-night session.

Latest production is a 16mm. documentary about the Port of Dublin, scripted by Reginald Hobbs, a technical illustrator on the staff of Aer Lingus, who became interested in film making when a student at the National College of Art. With members of the Students' Union he made a picture called *Make Your Tomorrow* about vocational training. All 600 seats were booked in advance for Dublin's screening of the Ten Best on 16th and 17th Oct., and so many people have applied to join the club that active membership may soon have to be restricted. (President: W. R. Duncan, 4 South Anne Street, Dublin.)

**Albany Productions F.U.** recently held a demonstration of tape recording when several members, who heard their voices played back for the first time, vowed that they would take lessons in elocution. The first public show of the season was held on 2nd Oct. (Secretary: G. M. Denman, 111 St. Leonards Road, Hove, Sussex.)

**Grosvenor F.P.** reports that a war-time colleague of the secretary, now living in Hollywood, has formed the Bioscope Movie Club, one of the objects of which is to screen really old silent films on 35mm. Regular tape-recorded news letters have been exchanged by the two clubs for some time now and great interest aroused on both sides. Later on it is planned to exchange films as well.

A film about a funfair, called *Sideshow*, has reached the editing bench after a last hectic, rain-dodging shooting session. The production team, however, had one good laugh as the "Strong Girl" struggled without success to snap a specially prepared chain. Eventually the chain did break, causing the muscular lady to collapse rather suddenly. It was later discovered that the weakened link had held and that she had unwittingly snapped another. (Secretary: R. B. Brinkworth, Grosvenor, Lyncombe Vale, Bath.)

**Bristol C.S.** members will have a chance to see a demonstration of any cine equipment they care to name on 13th Nov. It is to be given by the representative of a

leading local dealer—who happens also to be secretary of the society. He is E. J. Worsell who was a founder member in 1934. Nearly every meeting of the club brings in one or two prospective members these days—thanks to generous publicity in the local Press. Twenty-one stills (including frame enlargements) from *The Bird Book* have been published in Bristol papers. (Programme Secretary: Philip Grosset, Avonside, Kelston, Nr. Bath.)

**Potters Bar C.S.** members love an argument—particularly the one that has been going on for months now in the pages of the club's newsletter between two anonymous contestants who call themselves "Tannoy" and "Bloop". Although a controversialist himself, Tannoy is apparently opposed to controversial subjects in films, since they can give offence. Bloop says that if ever he gets a chance to make a film exposing hardship or injustice, he would regard it as criminal to turn it down for fear of causing offence. (Secretary: F. E. Groom, 2 Oakwood Crescent, Winchmore Hill, London, N.21.)

**High Wycombe F.S.** members learned with surprise that their popular prizewinner, *Coming Shortly*, had been rejected by the Cannes Festival selection committee while an old thing called *Nothing to Fear*, which they had submitted as a makeweight, was selected for public screening. There is a scheme afoot now to shoot a set of French titles for *Coming Shortly* and submit it again next year. Problem is that phrases like "the wrong side of the tracks" and "the idol of cafe society" lose their force and flavour in translation. (Secretary: Robert Debenham, Mullion Cottage, Peterley Lane, Gt. Missenden, Bucks.)

## Doubled Membership

**New Forest C.C.** has doubled its membership since moving into new club headquarters at Unity House, Milham's Street, Christchurch. Although there is a strong 16mm. following, 8mm. users are in the majority, so the current film, *Tight Little Island*, is being shot in both 8mm. and 16mm. colour, with commentary on tape. Meetings are held on alternate Fridays. Incidentally, *Tight Little Island*, was the name given to *Whisky Galore* for its American release. (Secretary: J. K. Friend, Scroby Farm, New Milton, Hants.)

**West London F.U.** reports that camera tests have been made of a young lady member who will provide the continuity links in a film about local history. Shooting of actuality scenes has already started. (Secretary: L. V. Goff, 17 Benbow Court, Sycamore Gardens, Hammer-smith.)

**Grasshopper Group's** first film show of the season in September attracted a large audience. The programme included cartoons by U.P.A. and Norman McLaren as well as Arne (*The Great Adventure*) Suckadoff's *Rhythm of a City*. Interest was centred, however, on two American avant garde pictures, *Geography of the Body* and *The Mechanics of Love*, which were being shown for the first time in this country. In the discussion which followed their screening, although some members expressed keen dislike of the films, opinion for and against was fairly evenly divided. One member put forward the view that although avant garde films may not be acceptable in themselves, they nearly always contained the germ of an original idea which can lend itself to future exploitation.

## CURTAIN COUNTRIES

(Continued from page 652)

### Spectacular Session

M. Henri Zwicky, of Zürich, this year's president, presided over the Congress sessions, which were conducted in French, German and English, his versatility in these languages being a great asset. M. Ernst Weissenberger, Zürich, was responsible for the Festival arrangements (which went remarkably smoothly), and for the most spectacular closing session I have attended. All the flags of the nations were on parade, and there was a military band to give emphasis to the proceedings. The ball after the announcement of results finished at 5 a.m.!

The 1957 President is Commendatore Tito Marconi, deputy Lord Mayor of Rome and President of the Italian Federation of Amateur Cinematographers. The two vice-presidents are M. Zwicky and Herr Hans Debois, Germany—in recognition of the fact that the 1958 Congress will be held in that country. It seems likely that the Rome Congress will be held during next June.

*The United Kingdom's rating in the UNICA competitions is:* 1947, 7th; 1948, 3rd; 1949, 5th; 1950, 6th; 1951, 4th; 1952, 7th; 1953, 3rd; 1954, 8th; 1955, 6th. *Neither Italy nor Belgium (1st and 2nd this year) has got so high up in the list before. Until now, Italy's best had been 3rd (in 1939 and 1951) and Belgium's 4th (1939–52–53–54).*

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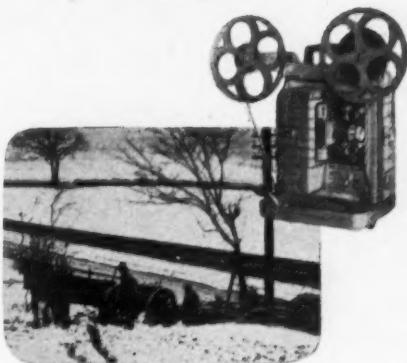


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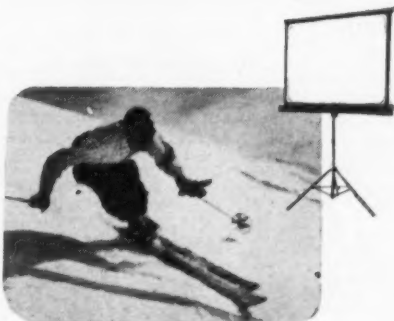


# year round

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## WHICH GAUGE?

(Continued from page 658)

which I suppose will always be hovering around for a meal off those little plush-lined boxes—at least until nylon is used exclusively for the linings. I spray cupboards and drawers used for cine equipment twice a year with Rentokil or Cuprinol wood-worm killer: once before Easter at spring-cleaning time and once in mid-July, when the wood-worm has emerged as a flying beetle. If you are entirely free from wood worm in your house, you are rather lucky, in my experience. For my part, having found, during a successful fight with it, that moths got the K.O., too, I have stuck to these two admirable fluids.

**Mould.** Suspect mould on cardboard boxes, on film itself, and on paper- and cloth-covered boxes, if you have a cupboard in which damp can even occasionally strike and the ventilation is poor. Air-movement is the best preventive: mould will not grow in the domestic damp if there is a good air-current. But as an extra safeguard I have (as reported before) found

Eugenol to be a good mould inhibitor. One drop on box or on blotter in film tin suffices.

**Rust.** Damp starts rust, which goes on regardless of air-movement, though, of course, the latter does remove moisture. What makes rust develop faster is electrolytic action, as, for example, the presence of tin. So if you are worried by rust, and drying and the vaseline wipe do not suffice as preventives, you must turn to a Vapour Phase Inhibitor.

This is merely an impregnated wrapping paper—for example, V.P.I. paper obtainable from the Robinson Waxed Paper Co., Fishponds, Bristol. Wrap any clean, dry metallic apparatus, which can remain in its own protective box, in this paper, and most forms of corrosion—in particular, rusting and the oxidization of certain light alloys—will be prevented. V.P.I. is used a lot in the storage of steel engineering components and precision spares; domestically, I expect it would be more than adequate merely to line the shelf or drawer with it, without bothering about wrapping the equipment completely.

Rushes of Kevin Brownlow's *It Happened Here* and Derek Hill's much publicised film about Elba were screened. Hill steeled himself for an onslaught of criticism but, to his obvious relief, there was a general murmur of approval. The audience seemed to like the soft natural effect of Agfacolor and were interested in the possibilities of the subject. As M.C. for the evening, Bob Godfrey introduced each member of the committee personally to the audience.

To round off the programme John Daborn introduced *Bride and Groom* which was very well received. Conrad Wagner, who composed the background music for it, is hoping to develop the theme and have it published. Shooting has started on *Let Battle Commence* (the inside story of the making of *Battle of Wangpore*). A synchronising device, devised and produced by A.C.W.'s well-known contributor, Desmond Roe, is being used in its production—a special attachment to the camera generates electrical pulses which are recorded on tape simultaneously with the sound.

Dick Horne has started shooting *The Window* on John Daborn's animation table. Progress on this 100ft. Kodachrome film was interrupted recently when Horne took time off to marry his animator, Elizabeth Williams. (Secretary: Mrs. J. Clark, 1 Maude Crescent, North Watford, Herts.)

**Planet F.S.** reports that several current films are nearing completion and a special session was held recently to discuss subjects for future production. By way of a change from recent light comedy themes, a murder mystery plot and a macabre story concerning the adventures of a human skull were chosen for development. One of these may be filmed by the new 8mm. unit under guidance from older hands. During September Planet welcomed the producer of the 8mm. Ten Best winner, *Two Lives We Live*, who showed this and a selection of his other films. (Secretary: H. W. Denton, 215 Chase Road, London, N.14.)

**Liverpool A.P.A.** is planning a documentary on the Liverpool overhead railway. A script by E. A. Whitehead has been submitted for approval, and it is proposed to shoot at 24 f.p.s. on single perf. to allow for the possible addition of a sound track. Commentary and effects are being recorded on tape in the first instance. R. Cumberland has taken over the secretaryship from Mrs. M. Stevenson until the next A.G.M. (Secretary: R. Cumberland, 2 Bluecoat Chambers, Liverpool 1.)

**Lewes C.C.** report that their presentation of the Ten Best at the Further Education Centre on 13th Sept. was extremely well received by an audience which included the Mayor and Mayoress. A front page report in the *Sussex Express* named *Only A Mirage* as the most impressive film of the evening. (Secretary: C. A. R. Parsons, 51 Hereward Way, Lewes, Sussex.)

## With the Lone Workers

James Wood is a pillar of Potters Bar C.S. but still manages to retain the ardent spirit of the lone worker who finds in holiday filming a source of keen and lasting pleasure. "I have just spent a week in the heart of the Cotswolds," he writes, "filming away madly and capturing, I hope, the unhurried spirit of a 940 year-old market town nestling in the folds of the hills." Most of the shooting went according to plan but sometimes the facts failed to fit the script. ("If the off-the-cuff boys think that proves that there is no point in scripting a holiday film, they're wrong," says Wood.)

The script, for example, called for a town crier but the local man who had occupied that post was now occupying a space underground in the churchyard. Undaunted, Wood travelled to a village seventeen miles away where he found a crier who willingly dressed up in scarlet uniform, peaked cap and First World War medals. Despite the fact that it was raining, the old man put everything into his performance, standing in the middle of the village street, clanging his bell and shouting at the top of his voice. Strangely, however, not a single window or door opened and no one took the slightest interest during the ten-minute shooting session.

Wood began to think that not even an H-bomb would have disturbed the peace of that Cotswold village. Later, he shot street scenes of people talking and then abruptly breaking off their conversation to turn and listen to the town crier. "But," he says, "I shall smile every time I see that sequence projected for I shall know that the crier was, in fact, doing a solo turn in all his finery some seventeen miles away."

Many clubs would envy Marie Partridge her home cinema at Amersham, Bucks. It seats twenty people comfortably, has dimming lights, electrically operated curtains and a miniature fountain in front of the screen. Adjoining the projection box, which houses a sound projector, twin turntables and tape recorder, is a fully equipped cutting room. Mrs. Partridge has shot travelogues in colour all over Europe and is now completing her first monochrome subject. A story film with a recruiting message, it features a contingent of Sea Cadets and is tentatively entitled *As It Happened*.

### NEW CLUBS

A. J. Selwood of Dellers Yard, Taunton, Somerset is starting a cine club in his area and would be glad to hear from anyone interested.

K. Coates of 27 Doncaster Road, Scunthorpe, Lincs., asks us to correct the impression (p. 478, A.C.W., Sept.) that the production unit he is starting is connected with Scunthorpe F.S. It is purely a personal venture.



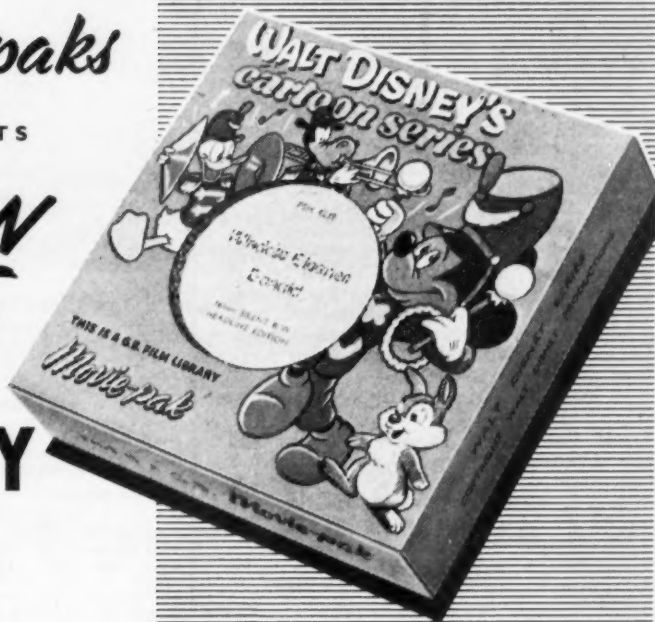
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## Three Happy Endings

(Continued from page 666)

Tommy is recognised as a golf champion and harmony has been restored between the two men, it is natural that they should go into the garden if lessons in golf are to be given.

The golf balls of the animated main title were, in fact, pills—and very difficult to control they were! For the three pictorial sub-titles indicating time lapse, plastic letters on glass were filmed against a garden background.

When, after some months, the editing had—as I thought—been completed, my wife and I settled down to yet another critical review and decided on thirty modifications. She was most enthusiastic and helpful throughout, taking over the camera when I appeared in minor roles in front of it, acting as assistant scene shifter and—most important—keeping us all fed in spite of the periodic disorganisation of domestic chores.

Great fun though it was to make and pleasant though it is to feel that it has met with success outside the family circle, *Follow Through* is essentially a family film. And as a domestic record it has a happy ending in real life, for Tommy has since married Lavinia.

*Follow Through* (8mm.) is one of the films in the Ten Best programme now touring the country. (See Show Diary on page 653).

## Splicing Riddle

(Continued from page 668)

The agents with whom he took the matter up were mystified, and to prove that the viewer worked with every other splicer, demonstrated with a new American model. It wouldn't work either! After unsuccessfully trying to change the whole viewer mechanism round the opposite way, they advised him to look for a splicer which would suit their viewer.

As most people project their films before running them through a viewer, it may prove less trouble than it sounds to rewind and twist the film, but I know many of you detest these allegedly fool-proof single slotted spools as much as I do. The single slot serves no useful purpose on 8mm. because you can't thread an 8mm. film the wrong way round without threading it upside down as well—and this, surely, is easy enough to avoid. For my part, I always look for slots in both sides before I buy a 200ft. or 400ft. spool.

Mr. Ing's trouble with the splicer, however, was sheer bad luck. Most makes can be used with his particular viewer with no bother at all. But profit by his example and remember to check these points before you buy editing equipment.

\* \* \*

I am always pleased to answer readers' queries, but detailed questions about specific apparatus are best answered by the manufacturer or distributor concerned. Their address can usually be found in the advertisement pages of A.C.W.

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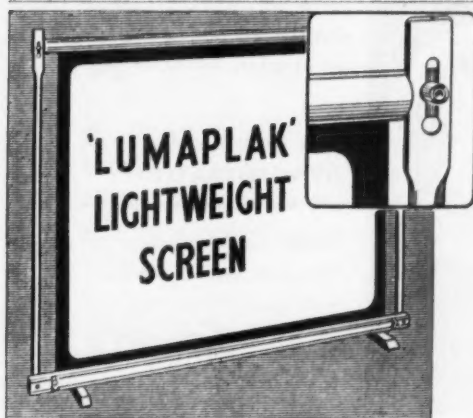
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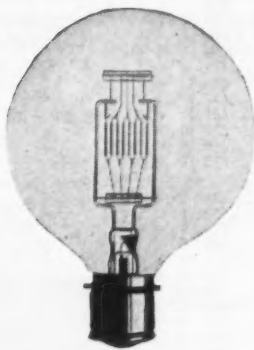
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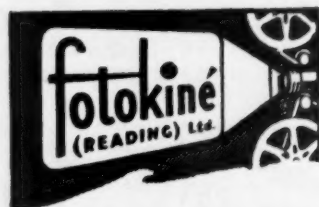
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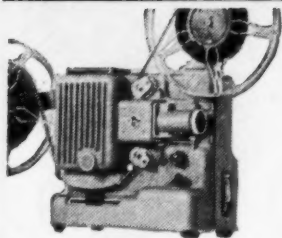
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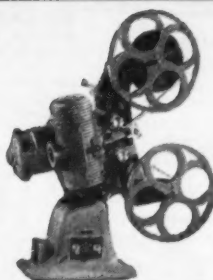
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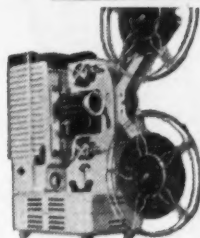
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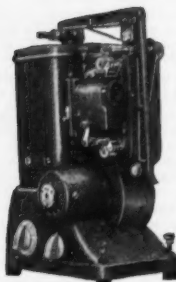
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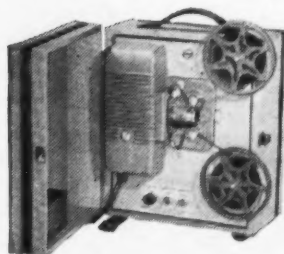


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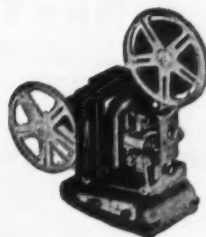
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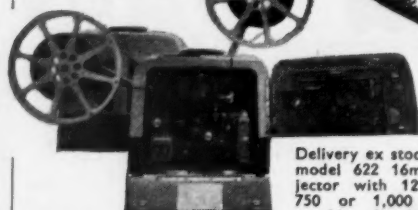


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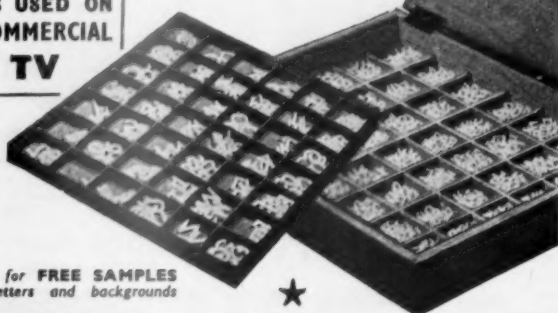
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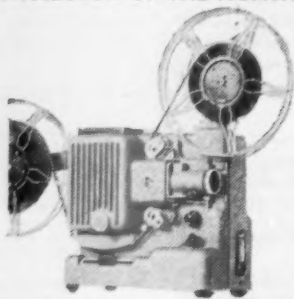
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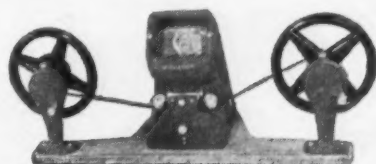
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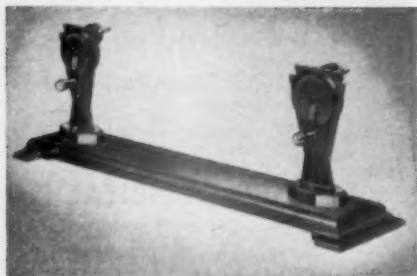
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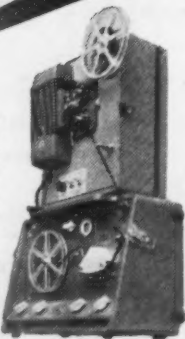
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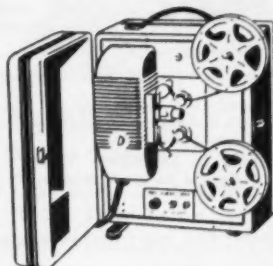
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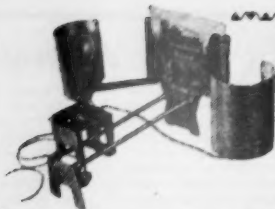
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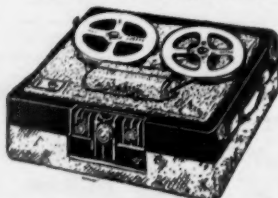
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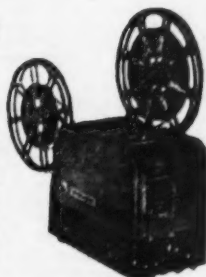
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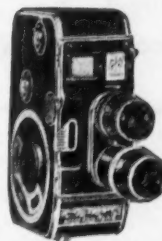
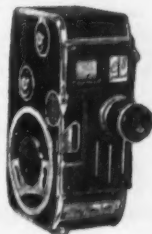
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**16mm. Silent Films for Sale**—Comedies, Dramas, Travel. S.A.E. Ivey, 2 Dryburgh Road, Putney, S.W.15. (T.C.).  
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**16mm. Sound Films** for sale from 5/- each. Enormous selections, sale, hire, exchange. Sound and Silent Films, 8mm., 9.5mm., 16mm. Popular long playing Records for hire. United 16mm. Film Distributors. Film House, Cox Street, Coventry. (March).

### Cameras and Lenses

**Ensign Super Kinecam** 16mm., turret head, three lenses, case. £60 or nearest. Pates, 5 Worcester Street, Gloucester.  
**Bolex H10** filterslot model, f/1.4 Switar and case. Virtually unused. £190 o.n.o. **Box 107.**  
**Bauer 88**, f/2.7 12.5mm. and f/2.8 38mm. lenses. In leather zip case, with Weston II meter. Mint. Best offer. **Box 106.**  
**Bolex H10** latest filterslot model. sound sprockets. 16mm. f/2.5, 25mm. f/1.4, 75mm. f/2.8 lenses. Octameter viewfinder. Eye-level focuser. Filters. Case. Nearest to £200. **Box 109.**  
**Pallard H10**, 16mm. f/2.8 lens, 25mm. f/1.4 lens, 75mm. f/2.8 lens. Octameter viewfinder. Eye-level focuser. De-luxe case. £175. Ellis, 66 Churchway, Sanderstead, Surrey.  
**16mm. Kodak Mag.**, f/1.9, complete leather case, with telephoto f/4.5 and filters. Good condition around £70 or exchange tape recorder. Asson, 140 Water Lane, West Bromwich. Stone Cross 2130.

**Kodak Model K**, 100ft., f/1.9 interchangeable, mint. Certified Kodak overhaul 1955. New combination case. £55. Fisher. Tel.: Day, Northwood 2629. The Avenue, Northwood.

**Cine Camera Eumig C3.** New with Eumakro tele attachment and three close-up lenses, all perfect. £70 or nearest offer. **Box 120.**

**Bolex H10**, Switar f/1.4 25mm., Yvar f/2.8 16mm., Yvar f/2.8 75mm. All accessories. Cost £340. Open to offers. **Box 117.**

**Switar lin. f/1.4**, as brand new, £45; or exchange for 10mm. Switar f/1.6. **Box 123.**

**Bolex H 9.5mm. Dallmeyer f/1.5 2mm., f/4 3in. Telephoto.** Good condition. Fitted case. £85 or near offer. **Box 124.**

**Kodak 8-55**, Weston meter, Ever Ready cases, as new £46 o.n.o. Tucker, 38 Redhill Drive, Edgware. Col 4203.  
**Any Offers?** 1956 Pathe H camera; Noris, 100w. projector and case; Beaded roller screen. All mint condition. **Box 125.**

### Projectors

**16mm. Burville** sound cinema projector £100 or offer. Apply Headmaster, Belmont School, Westcott, Dorking. Telephone: Westcott 27. (Dec.).

**For the Connoisseur** 35mm. projection. Pair of G.B.N. portable machines for sale. Price and details on request. K. Smith, Cotton House, Churchover, Nr. Rugby.

**Pathe Gem**, 800ft. arms, spare lamps, reels. Hardly used, perfect. £20. **Box 113.**

**Bell-Howell Filmo** 16mm., 375 watt, with case. Good order £19. Soundtrack. 149a Leigh Road, Leigh-on-Sea, Essex.

**Save £75.** Latest Bell Howell 630D magnetic-optical recording projector complete. New. Guaranteed. Offers around £280 considered. Emigrating. (Dec.). **Box 115.**

**Pathe Vm Talkie**, with Self-Recta screen and film, £40 or exchange for tape recorder. Brooks, 5 Paradine Road, Bedford.

**9.5mm. Pathe Son**, perfect, £36 complete. Farmer, 21 Colchester Road, Leicester.

**G.B.-Bell and Howell** 16mm. sound projector, model 621 (Compact) complete with main and monitor speakers, 2 lenses, stand, and spares. Mint condition. £150. **Box 122.**

**Pathe Son**, sound projector, complete with two projection lenses and two reels sound film, 9.5mm. Overhauled by makers last year, little used since. £45/10s. o.n.o. Forster, 110 Bodley Road, New Malden, Surrey.

**Pathe Gem 9.5mm. Projector**, as new, £22. B. Levy, 158 Claremont Road, London, E.7.

### Complete Outfits

**Bolex C8**, Specto Popular projector, 40 x 30in. screen, splicer, new 1955. Mint 8mm. outfit, £70. **Box 112.**

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**Amateur Changing Sizes** : for sale, Pathe H 9.5mm., single shot, f/2.5 lens, mint, just overhauled, £15, in case. Also 200B projector, in fitted case, with extra reels, splicer, two films, £18. Miller 9.5mm., f/1.9 focusing, variable, excellent, £12. Wanted: Eumig C3 8mm. Kitterick, Shaftesbury Road, Woking.

## Recorders

**Peterson 8mm.** magnetic sound unit. Unused. What offers? **Box 107.**

**Grundig TK9**, as new. Moving coil microphone. Extension leads. £48 o.n.o. Burden, Greenacres, Mere, Wilts.

**Elizabethan 56**, as new, with headphones. £45 or near offer. **Box 126.**

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## Accessories

**Grundig TK5**, dem. model, as new, £45. G.B.-B. & H. 624 camera, case (only 4 films used), £28. Telephoto attachment, as new, £8. Kodak B 16mm. camera, 50/100ft. daylight loading, f/3.5 with portrait attachment, case, £18. Agfa 500w. 16mm. projector, £15. Specto 16mm. analysing projector, £50. G.B. model 38 strip/slide projector, case, £8. Cleveland-Mullard hi-fi amplifier, new £12. Ekco complete magnetic record/playback outfit for Victor, new, £35. Callers only: Sofi Exhibitor daylight cabinet cinema, £30—cost hundreds! Decca autochange radiogram; micro and standard pick-ups; 3 wavebands; superb cabinet, £35. Many other bargains, state requirements. Sound-Film Services, 27 Charles Street, Cardiff. Tel. 25715.

**16mm. Silent Movie Paks**, Walton shorts, *Amateur Cine Worlds*, *Kine Weeklies*, list. **Box 108.**

**Projection Screens.** Standing and wall models, all sizes and surfaces, also screen material. D. Hughes, 58 Victoria Road, Stroud Green, London, N.4.

**Pathe Aurator** magnetic sound attachment for 9.5mm. Gem or Son proj. New, complete with mic. List £57 accept £40. Soundtrack, 149a Leigh Road, Leigh-on-Sea, Essex.

**List of Second-hand books** concerning the cinema, from Turner, 33 Fieldgate Lane, Kenilworth, Warwickshire.

**Metraphonic S.O.F. Amplifiers**, with photo-cell pre-amplifier, 200-250v. A.C. Twelve watt model, £12 15s. Five watt, £8. Stamp details. Potter, 222 Radford Road, Coventry.

**Your Repair Specialist** for Cine/Still cameras, projectors. Trade invited. Frank Marz, M.E.Q., 37 Cobham Road, Wood Green, London, N.22.

**Small A.C./D.C. Mains Motors** suitable for projector drive. New in makers box 52/6 each. Harringay Photographic, 423 Green Lanes, London, N.4.

**16mm. Unexposed Film** for sale, out-dated Kodachrome and black/white, some in date. S.A.E. Stretten-Ward, 11 Radford Road, Leamington Spa.

**Projection Lamps** at half original cost, 110 volt, 1,000, 500, 300, 250 watts. 230 volt, 100 watts horizontal burning. Helios, 31 Eyre Street Hill, London, E.C.1. TER 2256.

**Personal 9.5mm.** titling ("Medici") from 6d. Announcements, "Censor Certificates", Advertisement Trailers, Effects. (Apl.). **Box 121.**

## WANTED

### Films and Film Libraries

**Wanted.** Second-hand 8mm. travel films. Good amateur holiday shots might suit. "Ardogenna", Hayling Rise, Worthing.

**Wanted.** Peak and Walton 16mm. colour films and 35mm. transparencies. **Box 127.**

**Faust Potemkin 9.5mm.** copy wanted in good condition, any reasonable price paid. Elliott, Cashelbawn, West Walton, Wisbech.

**Wanted.** Out-dated 16mm. cine film. B/W and Kodachrome. 50ft. and 100ft. reels, also 35mm. transparencies and "View-Master" 3-D discs. **Box 110.**

**8mm. Kodachrome.** Following Spanish shots. Bullfight, especially parade, dancing, trains, Palma scenes. **Box 119.**

**World War II Films** required by private collector, 16mm. only, Allied or Enemy, news reels, documentary, interest, etc. Terry, 92 Cheyne Walk, London, S.W.10. (Nov.).

**To Purchase:** Film—Oxford v. Cambridge Rugger Match, 6th December, 1955. (Nov.). **Box 98.**

## Cameras

**Wanted.** Bolex H8, mint condition. Fullest particulars 24 St. John's Road, Cosham, Hants. 76560.

**Wanted.** First class 8/9.5/16mm. cine cameras. FLES & Co., 517 Garratt Lane, London, S.W.18. (Apl.).

**8mm. Camex** required, also Hyper Cinor and tele for same. Walker, Salmon Motors, Guildford.

**8mm. Nizo Heliomatic S2R** by amateur. Details and price to **Box 118.**

**Wanted.** Bolex filterslot with Switar f/1.4, also 10mm. f/1.6. **Box 114.**

**Cine Cameras and Projectors 8mm. and 16mm.** A new business requires equipment in first-class condition. Full parties. will receive our best offer by return of post. Or, if in London, call at Cosgrove & Gosden Ltd., 15 Aldwych. COV 2322. (Jan.).

## Projectors

**Projector Lens Wanted.** Bolex C3, 32 or 25mm. BM/SXLQ London.

**Eumig P28 9.5mm.** projector in good order. Insall, 78 Oxford Road, High Wycombe, Bucks.

**16mm. Silent** or sound film projector wanted. L516 or Kodak G or EE or similar. Also 16mm. sound films and accessories. C. Johnson, 34 Crouch Hill, N.4. (Nov.).

## MISCELLANEOUS

**Samuels Secretarial Service**—Typewriting and duplicating. Accurate work, quick delivery, moderate cost. 14 Grosvenor Court, Morden, Surrey. Mitcham 5375. (T.C.).

**Hire of Projectors** (strip, slide, silent and sound), cine cameras, accessories, Pan Cinor zoom lens, etc. Personal collection and return service. Prior booking necessary. Price brochure on request. John King (Films), 41 George Street, London, W.1 and East Street, Brighton, Sussex. (Dec.).

## REPAIRS

**Cine Cameras and Projectors.** We buy them, sell them, but chiefly repair them. Burgess Lane & Co., Thornton Works, Thornton Avenue, Chiswick, W.4. Phone: Chiswick 5752. (T.C.).

## PROCESSING

**Cine Film Processing**, all makes, sizes, details S.A.E. Howell's, P.O. Box 5, Enfield, Middx.

## BOOKS AND MAGAZINES

**American Publications.** *Figure Studies* by Fritz Henle 31/-; *Kodak Color Handbook* 31/9; *Year's subscription Home Movies* 35/-; *American Cinematographer* 35/-; *Popular Photography* 35/-; *U.S. Camera* 39/-; *Specimens* 4/- each. Free catalogue. Willen Ltd. (Dept. 18), 9 Drapers Gardens, London, E.C.2.

**Handbook of Amateur Cinematography.** Edited by R. H. Bomback. Containing the first eight titles of the famous Cinefacts Series. Provides a comprehensive survey of all the essential aspects of amateur film work from filming to screening, each step leading logically to the next and the whole providing a complete guide which will enable the reader to start making successful films right away. 396 pages, fully illustrated. 27/6 (post 1/-). **Special Effects in Cinematography** by H. A. V. Bullied. The book cine enthusiasts have been waiting for—a handsomely produced, remarkably comprehensive guide to the production of practically every special effect which it is possible for the amateur to produce, ranging from the very simple to the complex and covering the entire field of film making from photography to sound. 256 pages. 144 illustrations. 22/6 (post 8d.). Fountain Press, 46-47 Chancery Lane, London, W.C.2.

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